# THE ETUDE



FOR ALL MUSIC LOVERS

THEO. PRESSER CO.
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# Etude Cover Design Contest

## $250.00 Prize

*THE ETUDE Herewith Announces a Prize Contest Open to All for Cover Designs Suitable for Our Publication.*

### REGULATIONS

1. The designs must have distinct musical significance with an appeal to as large a section of THE ETUDE'S widespread body of readers as possible.

   The design should be attractive from the News Stand (the selling standpoint), but must also make an effective cover for the music lover's home.

   Designs with a historical, educational or humorous trend will be considered with interest. Designs that are merely allegorical, purely idealistic with Grecian, Roman, or essentially antique grounds are not solicited. THE ETUDE is a practical paper for musicians, teachers and students of to-day.
2. Designs may be for two- or three-color reproduction.
3. Designs must be drawn in proportion to reduce to the standard size of THE ETUDE, 10½ inches wide by 13½ inches high.
4. The design must not bear wording or lettering.
5. Avoid the introduction of lyres, panpipes, lutes, antique instruments, banjo, guitar, etc. If an instrument is used employ the piano, organ or the instruments of the symphony orchestra.
6. Any contestant may submit as many designs as desired.
7. The ownership of the copyright of the winning design will rest with THE ETUDE.
8. All designs submitted must bear upon the back the full name and the address of the artist.
9. Postage to insure return must be sent with every design.
10. THE ETUDE assumes no responsibility for loss of or damage to any design, but every possible care will be taken of the designs while in our offices.
11. The contest will close Sept. 1st, 1924

*Address all designs to*

**ETUDE COVER DESIGN CONTEST**

**1712 Chestnut Street, Philadelphia, Pa.**

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## PIANO SOLOS

| Cat. No. | | Gr. | Price |
|---|---|---|---|
| 19058 | ALETTER, W. Almeda. Waltz | 1 | .40 |
| 19054 | Alnetta Waltz | 1 | .30 |
| 19065 | Hazel Mazurka | 1 | .30 |
| 19060 | Irene Polka | 1 | .30 |
| 19056 | Wava. March | 1 | .30 |
| 19082 | Zena Mazurka | 1 | .40 |
| 19213 | ASHFORD, E. L. In the Gipsy Camp | 3 | .50 |
| 19110 | ASHLEY, GLENN W. Mavis Waltz | 3 | .40 |
| 19243 | BAINES, WILLIAM Marching Past | 2½ | .30 |
| 19242 | Old Lace and Lavender | 2½ | .30 |
| 19244 | Old Tally-Ho, The | 2½ | .30 |
| 19028 | BERNHARD, S. Chiffonette, Air de Ballet | ⅔ | .50 |
| 19148 | Moon Maid | 3 | .50 |
| 19153 | BILBRO, MATHILDE Off to the Camp | 3 | .30 |
| 19215 | BLON, FRANZ von In Remembrance | 3½ | .50 |
| 19326 | Jubilee March | 3½ | .50 |
| 19098 | BUNKER, FERNE Love Throbs, Waltz | 3 | .50 |
| 19152 | BURLEIGH, CECIL Lilt | 5 | .40 |
| 19186 | CADMAN, CHARLES W. Where the Lotus Blooms | 3 | .50 |
| 19171 | CARLISLE, ALISON The Flying Fish | 3 | .80 |
| 19170 | The Shooting Gallery | 3 | .40 |
| 19189 | Swinging So Gaily | 3 | .40 |
| 19187 | CUMMINGS, J. G. In the Gloaming | 4 | .50 |
| 19001 | DALLIER, CHARLES Danse a L'orteil, Toe Dance | 4 | .50 |
| 19411 | DRUMHELLER, LOUIS A. Cadets' Drill. March | 2½ | .40 |
| 19105 | Celestial Visions, Reverie | 3½ | .50 |
| 19414 | Little Charmer, Waltz | 2½ | .40 |
| 19118 | Shepherd's Song at Twilight | 3 | .40 |
| 19120 | Sweet Memories of the Past Meditation | 3½ | .50 |
| 19133 | EARLE, HENRY EDMOND La Golondrina and My Hawaiian Dream Girl | 3 | .40 |
| 19334 | EGGELING, GEORG Country Dance, Op. 229 | 3½ | .50 |
| 19188 | Hungarian Rondo, Op. 228 | 3½ | .50 |
| 19316 | With Drum and Fife, March | 3 | .50 |
| 19292 | ELLIS, JOSEPH Fluttering Doves | 3 | .50 |
| 19037 | ENGELMANN, H. Alpine Valley, Tyrolienne | 2½ | .40 |
| 19038 | Bugle Boy, March | 2½ | .40 |
| 19065 | Bunny, Waltz | 2 | .40 |
| 19099 | Cupid's Appeal, Reverie | 3½ | .50 |
| 19036 | Dancing Lesson, Schottische | 2½ | .40 |
| 19102 | Dreaming, Reverie | 3 | .50 |
| 19100 | Fairest Rose, The, Waltz | 3½ | .50 |
| 19083 | First Attempt, Waltz | 1 | .40 |
| 19039 | Fond Longings | 2½ | .40 |
| 19040 | Good Friends, Polka | 2½ | .40 |
| 19041 | Happiness, Polka | 2 | .40 |
| 19086 | Jolly Captain, March | 2½ | .40 |
| 19042 | Little Tease, Waltz | 2½ | .40 |
| 19070 | Merry Moments, Favorite | 2½ | .40 |
| 19069 | Merry Moments, Idylle | 2½ | .40 |
| 19071 | Merry Moments, Petit Impromptu | 2½ | .40 |
| 19072 | Merry Moments, Rondo | 2½ | .40 |
| 19073 | Merry Moments, Scherzo | 2½ | .40 |
| 19074 | Merry Moments, Tarantelle | 2½ | .40 |
| 19084 | New Lesson, Waltz | 2 | .40 |
| 19088 | Off and Away, Galop | 2 | .40 |
| 19043 | Return of the Volunteers | 2½ | .40 |
| 19101 | Tender Thoughts, Reverie | 3 | .50 |
| 19087 | Young Marshall, March | 2 | .40 |
| 19166 | FETHUIZER, FRANK Danse de Joie, Mazurka | 4 | .60 |
| 19330 | Processional March | 3 | .40 |
| 19223 | GALLUP, MINNS WALDEN Spooks | 3 | .40 |
| 19304 | Sunbeams at Play | 3 | .30 |
| 19229 | GEIBEL, ADAM Guinevere, Idyl | 4 | .80 |
| 19214 | Progress | 3½ | .50 |
| 19315 | HARKER, F. FLAXINGTON Brownies' Frolic, The | 2½ | .30 |
| 19276 | HARRIS, CUTHBERT Toccatina | 4 | .60 |
| 19236 | HARTMANN, FRITZ In Full Dress | 3 | .50 |
| 19386 | Legion March | 3 | .50 |
| 19234 | Russian Dance, No. 2 | 3 | .50 |
| 19387 | Sweet Simplicity | 3 | .40 |
| 18996 | HEWITT, H. D. Dream of Youth, Reverie | 2½ | .30 |
| 18998 | Holiday in the Country | 2½ | .40 |
| 18995 | Hunting Wild Flowers | 2½ | .30 |
| 18997 | In the Surf, Tarantella | 2½ | .30 |

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| Cat. No. | | Gr. | Price |
|---|---|---|---|
| 18999 | HEWITT, H. D. Mill Race, The | 3½ | .50 |
| 18994 | Out in the Breakers | 2½ | .30 |
| 18993 | Quiet Evening | 1½ | .30 |
| 19000 | Remembrance | 3 | .50 |
| 19129 | LAUKEA, IAELANI Sweet Luana, Waltz | 3½ | .30 |
| 19173 | JOHNSON, WALLACE A. Birds and Blossoms, Polka | 3 | .40 |
| 19172 | Happy and Gay, Reverie | 3 | .40 |
| 19175 | Harvest Time, Rondo | 3 | .50 |
| 19160 | March of the Graduates | 3 | .50 |
| 19161 | March of the Quaker Maids | 3 | .50 |
| 19174 | Song and Laughter | 3 | .60 |
| 18535 | Springtime Echoes | 4 | .50 |
| 19293 | KELER-BELA—SPAULDING Themes, from Lustspiel | 2½ | .50 |
| 19051 | KERN, CARL W. Boating Party, Mazurka | 2½ | .40 |
| 19247 | Goblin's Frolic, The | 3 | .50 |
| 19248 | Happy Playmate, Op. 462 | 3½ | .40 |
| 19246 | Hunting the Fox | 2½ | .30 |
| 19245 | Hungarian Sketch | 2½ | .30 |
| 19052 | June Days, Waltz | 2½ | .40 |
| 19053 | May Walk, Mazurka | 2½ | .40 |
| 19050 | Meadow Dance, Gavotte | 2½ | .40 |
| 18976 | KERNTZLIP, EBERHARD At the Children's Ball | 3 | .40 |
| 19314 | (La) Ballerina | 4 | .80 |
| 18968 | Childhood Days | 3 | .50 |
| 18975 | Gipsy Dance | 3 | .25 |
| 18970 | Gloomy Tale, A | 2 | .30 |
| 18978 | Humming Top, The | 3 | .30 |
| 18974 | In the Gondola | 2½ | .40 |
| 18973 | Italian Dance | 2½ | .30 |
| 18989 | On a Jolly Hunt | 2 | .30 |
| 18972 | On the Playground | 2½ | .30 |
| 18977 | Precise Story | 3 | .30 |
| 18967 | When Mother Speaks | 2 | .30 |
| 18971 | Youthful Marchers | 2 | .30 |
| 19207 | KROEGER, ERNEST R. Orpheus and His Lyre | 5 | .60 |
| 19121 | LAMB, CHAS. Cupid's Pranks, Waltzes | 3 | .50 |
| 18991 | LAWSON, PAUL Bees and Blossoms | 1½ | .30 |
| 18988 | In the Clover | 1½ | .30 |
| 19291 | Lilliputian Wedding, A | 2½ | .40 |
| 19290 | Where Corn Grows | 2½ | .40 |
| 19158 | LIFTL, FRANZ J. Mephisto Galop | 3 | .50 |
| 19156 | Merry Flower, Mazurka | 2 | .30 |
| 19103 | LOEB-EVANS, MATTLEE Fragrant Violets, Waltz | 3 | .50 |
| 19109 | Soldiers' Parade, March | 2½ | .40 |
| 19108 | MACK, C. Pathfinder Grand March | 3 | .30 |
| 19309 | MANA-ZUCCA Forgotten Rhymes | 2½ | .40 |
| 19308 | Pierrot and Pierrette | 3 | .60 |
| 19306 | Princess, The, Valse Caprice | 4 | .50 |
| 19112 | MARTIN, JOHN American Patriotic Medley March | 3½ | .40 |
| 19396 | Barcarolle, Waltz | 2 | .40 |
| 19047 | Dancing Sunbeam, Idylle | 2 | .30 |
| 19048 | Day Dreams, Romance | 2 | .30 |
| 19093 | Farewell to Thee (Aloha Oe), Waltz | 2 | .40 |
| 19106 | Frolic of the Demons | 3 | .80 |
| 19394 | Onward, Christian Soldiers | 1½ | .40 |
| 19099 | Stand Up, Stand Up for Jesus, Var | 3 | .50 |
| 19305 | Sweet Eyes and Ev'ry Waltz | 2 | .40 |
| 19049 | Twilight Fancies, Nocturne | 2 | .30 |
| 19239 | MARZO, EDUARDO Eccentric, The | 4 | .60 |
| 19238 | MAYER, W. P. Petite Burlesque | 3 | .30 |
| 19240 | MORRISON, R. S. Parade of the Marionettes | 6 | .40 |
| 19282 | NICOLLS, HELLER Betty Plays the Xylophone | 2 | .40 |
| 19284 | Bobby Plays the Flute | 2 | .30 |
| 19281 | Mac Plays the Bagpipes | 2 | .40 |
| 19283 | Mark Plays the Trombone | 2 | .30 |
| 19285 | Olga Plays the Piano | 2 | .30 |
| 19286 | They All Play Together | 2 | .30 |
| 19115 | OEHMLER, LEO By the Lily-Pool | 3 | .50 |
| 19117 | California, Here I Come, A | 3 | .50 |
| 19114 | Fairy-Lanterns | 3 | .50 |
| 19116 | Springtime Roses | 3 | .50 |
| 19118 | Star-Dreams (Lullaby) | 4 | .50 |
| 19149 | PEERY, ROB ROY Spring Frolic | 4 | .40 |
| 19161 | PFITZNER, WALTHER Maypole Dance, Waltz | 4½ | .40 |
| 19024 | PRESTON, M. L. At Close of Day, Lullaby | 3½ | .40 |
| 19216 | Butterfly Dance | 3 | .30 |

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| Cat. No. | | Gr. | Price |
|---|---|---|---|
| 19023 | PRESTON, M. L. Clematis, Waltz | 3½ | .50 |
| 19220 | Elves' Midnight Parade | 2½ | .30 |
| 19022 | Follow the Colors | 2½ | .50 |
| 19025 | Frolic of the Ghosts | 3 | .40 |
| 19217 | Gay Young Robin | 3½ | .30 |
| 19219 | Humming Birds' Lullaby | 2½ | .30 |
| 19021 | Little Rogue, The | 2½ | .50 |
| 19020 | Meditation | 3½ | .30 |
| 19150 | RISHER, ANNA PRISCILLA Indian Lament | 5 | .50 |
| 19010 | ROLFE, WALTER Apple Blossoms, Waltz | 2½ | .30 |
| 19017 | Ballet of the Flowers | 2½ | .30 |
| 18918 | Beautiful Swans, The | 2½ | .30 |
| 19011 | Creep Mouse | 2½ | .30 |
| 19323 | Drifting, Waltz | 3 | .30 |
| 19015 | Flitting Butterflies | 2½ | .30 |
| 19019 | Happy Pat, Waltz | 2½ | .30 |
| 19164 | Haunting Dreams | 4½ | .75 |
| 19014 | Hurrah! Boys, March | 2½ | .30 |
| 19012 | June Time | 2½ | .30 |
| 19013 | Paddy Whack | 2½ | .30 |
| 19324 | Petit Prima Donna | 2½ | .30 |
| 19018 | Select Your Partner | 2½ | .30 |
| 18921 | Silver Clouds | 2½ | .30 |
| 19016 | Twilight Dreams | 2½ | .30 |
| 19325 | Winsome Blushes, Va'ss | 2½ | .30 |
| | Youthful Hero, March | 1½ | .25 |
| 19298 | ROWE, DANIEL Fair Equestrian, The, Galop | 2 | .30 |
| 19294 | Floral Pageant, March | 3 | .40 |
| 19295 | Flowery Dell | 2 | .30 |
| 19296 | Old-Fashioned Game, An | 2 | .30 |
| 19297 | Toy Balloons | 2 | .30 |
| 18948 | SAINT-SAENS-MERO My Heart at Thy Sweet Voice | 2½ | .25 |
| 19278 | SARTORIO, A. Momento Capriccioso | 3 | .50 |
| 19274 | SCHMEIDLER, CARL By the Fountain | 4 | .60 |
| 19222 | Dear Memories | 4 | .60 |
| 19299 | SPAULDING, GEO. L. Full of Life, March | 3 | .50 |
| 19285 | Golden Jessica | 3½ | .40 |
| 19388 | STORY, PAULINE B. Across the Sea, March | 1 | .30 |
| 19077 | Blossom, The, Waltz | 1 | .30 |
| 19104 | Dance of the Sunflowers | 3 | .40 |
| 19083 | Just a Bit of Fun | 2 | .30 |
| 19389 | Kewpie March | 1 | .30 |
| 19076 | Marigold, March | 1 | .30 |
| 19075 | May Flower, Mazurka | 1 | .30 |
| 19390 | Merry May, Waltz | 1 | .30 |
| 19391 | Nadine Waltz | 1 | .30 |
| 19082 | On a Summer Night, Polka | 2 | .30 |
| 19081 | Pet Flower, Mazurka | 2 | .30 |
| 19392 | Play-Time | 1 | .30 |
| 19080 | Pretty Pansy, Polka | 2 | .30 |
| 19393 | Pussy-Willow, Waltz | 1 | .30 |
| 19076 | Through the Vineyard | 1 | .30 |
| 19079 | Tears and Smiles | 2 | .30 |
| 19078 | Wild Flowers, Waltz | 1 | .30 |
| 19225 | VAL, PAUL du Tarantella | 3½ | .60 |
| 19300 | WILLIAMS, FREDERICK Joyous Youth | 3 | .40 |

## PIANO DUETS

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|---|---|---|---|
| 19301 | ANDRE, CARL Moonlight Revels | 3½ | .80 |
| 19327 | BLON, FRANZ von Jubilee March | 3½ | .75 |
| 19009 | BRILLHART, CHARLES E. With Linked Arms, Op. 69 | 3 | .60 |
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| 19157 | Souvenir d'Vienne | 3 | .75 |
| 19185 | MARZO EDUARDO Railroad Galop | 4 | .75 |
| 19182 | ROLFE, WALTER Bunch of Carnations, Waltz | 2-3 | .30 |
| 19181 | Mazurka Cantabile | 2-3 | .30 |
| 19007 | Mazurka Pomposo | 3½ | .60 |
| 19179 | Playing Marbles | 2-3 | .30 |
| 19183 | Shadows at Dusk | 2-3 | .30 |
| 19178 | Silver Thimble | 2-3 | .30 |
| 19177 | Spick and Span | 2-3 | .30 |
| 19180 | Two's Company | 2-3 | .30 |
| 19210 | SOUSA, JOHN PHILIP March of the Mitten Men | 4 | .70 |
| 19184 | SPAULDING, GEO. L. Pink Pearls, Waltz | 1 | .50 |
| 19302 | STRICKLAND, L. Little Indian Chief | 2 | .30 |

## SIX HANDS

| | | | |
|---|---|---|---|
| 19269 | EGGELING, GEORG Summer Morn, Gavotte | 3 | .85 |

## TWO PIANOS—Eight Hands

| | | | |
|---|---|---|---|
| 19275 | ALFÖLDY, IMRE Hungarian Concert Polka | 4 | .80 |

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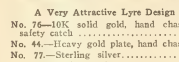
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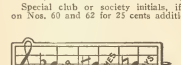



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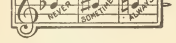
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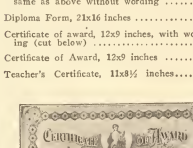
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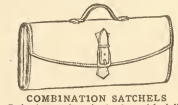
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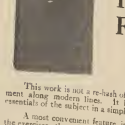
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# The World of Music

**Bedrich Smetana's Centenary** fell on the second of March. His "Bartered Bride" laid the foundation of the Bohemian national school of musical composition of which Dvořák has been the brightest light.

**Roberto Moranzoni,** who has been with the Metropolitan Opera Company as Conductor for seven years, and who has prepared many of their novelties for presentation, will sever his connection with that organization at the close of the present season.

**Mary Kempe,** has completed seventy years of continuous service as a church organist. She was appointed to St. Andrew's, Biggleswade (England), in 1853, where she remained till in 1923 she took up her present post as organist of St. Swithin's, Sandy.

**A State Supervisor of Music** has been appointed in the five states of Ohio, Pennsylvania, New York, Maryland, with Kentucky as the last to join in the forward work.

**Bryn Mawr College** has added a Department of Music to its curriculum and has made plans for a drive for three hundred and twenty-five thousand dollars to establish this department and erect an additional building for students. Only a few years ago music received a cold shoulder in this famous Quaker institution.

**The Apollo Musical Club** of Chicago, organized fifty-one years ago and brought to such singing perfection by W. L. Tomlins, will, in May of 1925, make a tour of the Pacific states with its two hundred singers, soloists and orchestra, of which Harrison M. Wild will be conductor. this will be the largest choral body ever to make such an extended tour. Mendelssohn's "Elijah," Handel's "Messiah" and Dudley Buck's "Mass in B Minor" will be their repertoire.

**The Louisiana Music Teachers' Association,** Mrs. Lilian Gerow McCook, of Natchitoches, Secretary, held their Thirteenth Annual Convention at Natchitoches, March 28-29.

**The Annual Conference of Eastern Music Supervisors** met in Rochester, New York, during the week of March 3. "Music in the Education of the Community" was the chief theme of discussion. Albert Coates prophesying a chain of municipal opera houses throughout the United States. (Why not include Canada and Mexico in the enterprise?)

**Sir Charles Villiers Stanford** passed away on the 29th of March, thus removing one of the most prominent personages in modern English music. Born at Dublin, September 30, 1852, he began musical studies and composition as a child, a march written at eight having been used in the pantomime "Puss in Boots," at the Theatre Royal, Dublin, in 1863. He entered Queen's College at Cambridge in 1870 as a choral scholar, and in 1873 was appointed to the important post of organist to Trinity College, to which he transferred his particulation. From here he graduated with classical honors in 1874. His rise was rapid. In 1885 he succeeded Otto Goldschmidt as conductor of the Bach Choir, and in 1887 was elected Professor of Music in the University of Cambridge. At the founding of the Royal College of Music, London, he became professor of composition, conductor of the orchestra and of the operatic performances, which positions he held at the time of his going. A prolific composer of meritorious works, many with distinct Irish characteristics, his four operas, several symphonies and numerous smaller forms, have enriched British musical treasures.

**Melvena Passmore,** the American coloratura soprano, has been winning much popularity in the opera houses of Holland and Berlin, especially as *Gilda.*

**The Bayreuth Festival,** after a lapse of ten years, will be revived this summer, the inaugural performance being a presentation of "Die Meistersinger" on June 22. Seven performances of "Parsifal" and two complete renderings of the "Ring" will be included in the month of the Festival. Karl Muck will be the official conductor; and of the singers, Sigrid Onegin and Barbara Kemp only, are much known in America.

**Mr. Lionel Monckton,** well-known music critic and composer of musical comedies, and so long associated with the successes of the Gaiety Theatre of London under the management of George Edwardes, died at his home in Bloomsbury on February 15. His compositions are particularly characterized by graceful melody, of which "The Quaker Girl" was his one conspicuous success.

**The Honolulu "Morning Music Club"** has voted a scholarship of one thousand dollars a year for four years to William Hughes, a young student of the University of Hawaii, who will go "East" to continue his studies.

**"Hochzeit im Fasching" ("Wedding in Carnival Time"),** an opera by Eduard Poldini, has been given with great success in Budapest. Departing from the usual sentimental and melancholy spirit of the Hungarian music, this work is characterized by great gaiety and lightness.

**The 400-Year-Old Organ** of the Church of St. Gervaise has been restored after six years of silence. It was much damaged by a German shell which crashed among the worshippers on Good Friday of 1918. It is reported that the repairs were so skillfully done that only the bellows will be new.

**A Four-Handed Organ** has been installed in the Balaban and Katz Chicago Theatre and was recently inaugurated by Mr. and Mrs. Jesse Crawford, who as an ensemble work on this double instrument made possible a more pretentious program than has hitherto been possible in organ music.

**Giulio Gatti-Casazza,** general manager of the Metropolitan Opera Company, has been notified by the Chairman of the Board of Directors that his contract is renewed for an additional five years, till the end of May, 1929.

**The Birthday of Frank L. Stanton,** author of the verses of Nevin's "Mighty Lak a Rose" and Carrie Jacobs Bond's "Just a-Wearyin' for You," as well as many other successful songs, was recently celebrated by the Woman's Club of Atlanta, Georgia, by a program of his poems and songs, at which prominent personages of the city were in attendance.

**Organization of the "Associated Glee Clubs of America"** was effected after a concert in Carnegie Hall, New York, on March 15. In which six hundred members of twelve glee clubs sang together. Representatives of forty-two glee clubs attended the conference.

**Sir Frederick Bridge,** eminent English organist, composer and lecturer, passed away on March 18. Born at Oxbury, December 5, 1844, he entered the choir of Rochester Cathedral at the age of six, remaining fourteen years. He was articled to Dr. John Hopkins, the organist, After filling several minor posts he was appointed to Holy Trinity Church, Windsor, becoming the pupil of Sir John Goss. He took the bachelor's degree at Oxford in 1868, and from 1860 to 1875 he was organist of Manchester Cathedral. In 1874 he took his doctor's degree from Oxford and composed his oratorio of "Mount Moriah." In 1875 he was appointed deputy organist of Westminster Abbey, becoming the principal organist in 1882, which position he held till his recent retirement. His fame in connection with the organ of the Abbey became so familiar that he was widely known as "Westminster Bridge." He was knighted in 1897 at the Diamond Jubilee of Queen Victoria. He officiated at the Queen Victoria Jubilee ceremonies and the Coronation of Edward VII and of the reigning King George, among other notable occasions.

**The Music Teachers' National Association** announces the following officers recently elected: President, Leon B. Marshall, Newcomb College, New Orleans, Louisiana; Vice-President, William Benbow, Buffalo, New York; Secretary, Donald M. Swarthout, Kenyon College; Treasurer, Waldo S. Pratt, Hartford, Connecticut; Editor, Karl W. Gehrkens, Oberlin, Ohio.

**The Fourteenth Annual Elsteddfod** will be held in the Academy of Music in Philadelphia on May 17, as a part of the local celebration of Music Week.

**Victor Capoul,** the most distinguished tenor of his generation, whom many critics declare never have been excelled for "beauty of his tones and the perfection of his art," passed away in February. He created the rôle of *Wilhelm Meister* and was particularly successful as the hero of Thomas' "Mignon."

**"The White Bird,"** a new American opera by Ernest T. Carter, had its first public performance at Chicago on March 6, under the auspices of the David Bispham Memorial Fund for American Opera. The libretto is by Brian Hooker, author of the libvettos of "Mona" and "Fairyland" to which Horatio W. Parker wrote the music, the first winning a $10,000 prize offered by the Metropolitan Opera, and the other winning the $10,000 prize offered by the National Federation of Music Clubs in 1915. The music of "The White Bird" is said to make "free use of melody but frequently employs twentieth century highlights."

**A "Contest for Boy's Bands"** within a radius of fifty miles of New York, is to be held on August 1 in connection with the twelve weeks' season of concerts presented to the people of the city by Messrs. and Mesdames Daniel and Murry Guggenheim, and to be under the baton of Edwin Franko Goldman. Particulars of the contest from Edwin Franko Goldmen, 202 Riverside Drive, New York.

**The Oratorio Society of New York** celebrated the close of its Jubilee Year by a performance of Beethoven's "Missa Solemnis" in Carnegie Hall on April 6. It also celebrated the Centenary of the first performance of this famous sacred work which was first heard in Russia in 1824.

**Arnold Schönberg,** best known of the ultra-modern composers, is reported to have produced a ballet to American about the middle of next winter.

**Constantin von Sternberg,** eminent teacher, composer and writer on musical subjects, died at his home in Philadelphia on the evening of March 31. Mr. von Sternberg was born in St. Petersburg (now Petrograd), July 9, 1852. After graduating at both Leipsic and Berlin he studied with Kullak and Liszt. At twenty-five he became conductor of opera at Bruhl's in Leipsig, which led to similar positions at Wurzburg, Schwerin and the Court Opera in Neu-Strelitz till 1875. He then entered upon a career as concert pianist, making two world tours, and, after six seasons in America, he established the Sternberg Conservatory at Atlanta, Georgia, where he remained four years. He then removed to Philadelphia where he was a leader in musical activities till the time of his demise. Mr. von Sternberg knew about every prominent musician of his time and counted Joseph Hofmann and Leopold Godowsky among his best musical friends. Olga Samaroff, Agnes Clune Quinlan and Cecile de Horvath were among his pupils.

**The Entire Collection of Holograph Scores,** which have been gathered for the Berkshire Festivals, has been presented by Mrs. Frederick Shurtleff Coolidge to the Library of Congress.

**Tests for the Organ Scholarships** at the Fontainebleau School, offered by the Estey Organ Company through the American Guild of Organists, are set for May 15-16. Details from Frank Wright, 48 Grace Court, Brooklyn, New York.

**Mussenet's "Le Rui de Lahore"** had a brilliant Metropolitan premiere in New York on February 29. It was first presented in Paris in 1877.

**Blanche Scoudina,** a native of Boston and protege of Melba, recently made her operatic debut at the historic Covent Garden Theatre, London, as the British National Opera Company as *Queen of the Night* in Mozart's "Magic Flute."

**J. Warren Andrews** celebrated, on February 15, the twenty-fifth anniversary of his services as organist and choirmaster of the Church of the Divine Paternity of New York. During his incumbency he has given nearly six hundred recitals.

**C. W. Perkins,** after thirty-five years of distinguished service as organist of Birmingham Town Hall (England), has retired because of having reached the age limit. This is one of the few similar posts to which a pension is attached.

*(Continued on page 361)*

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Castles in Spain
Chime Again, Beautiful Bells
Come, Cheerful Companions
Come Home, Father
Come, My Gallant Soldier
Come, O Come With Me
Comrades

Days of Youth
Dearest Spot, The
Do They Miss Me at Home?
Do They Think of Me?
Dreaming of Home
Drifting

Evening Bell, The
Fair As the Morning
Far Away
Farewell, O Joyous Grove
Farewell Song
Fir O'er Hill and Dale
Flower Song (Lange)

Good-Bye
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Hardy Norseman
Hark! I Hear an Angel
Hearts and Homes
Heavily Wears the Day
Herdsman's Mountain Home
Home Again
Home, Can I Forget Thee?
Home, Sweet Home
Home There's Here

I Cannot Sing Old Songs
I'm Saddest When I Sing
Ingleside, The
I Remember, I Remember
Isle of Beauty
I've Been Roaming
Ivy Green, The

Joys That We've Tasted

Kind Words Can Never Die

Life Let Us Cherish
Light of Other Days
Linden Tree, The
Loving Voices
Lulu is Our Darling Pride

Melodies of Other Lands
Miller of the Dee
Moon Is Beaming
Morning Red
Mother's Old Red Shawl
Mower's Song
My Ain Fireside
My Mother Dear
My Mother's Bible
My Native Land

O Come, Come Away
Oft in the Stilly Night
O Ghostly We-Hill Thee
Oh, Touch the Harp
Old Arm Chair
Old Easy Chair, The
Old Familiar Place, The
Old Folks at Home, The
Old Oaken Bucket, The
Old Refrain, The
Once I Saw a Rose
Our Mother's Way
O Would I Were a Boy
O'er Tears

Parting Graduation Song

Rock Me to Sleep, Mother
Rose, The

Say, What Shall My Song?
Shells of Ocean
Soft Music is Stealing
Song of the Brook
Songs Mother Taught Me
Sparkling and Bright
Spring, Gentle Spring
Stars Trembling O'er Us
Strangers Yet
Strike the Harp Gently
Summer Days Are Coming
Swanee River, The

Take Me Home
There's Music in the Air
Three Evening Bells
Three Fishers
Tired
Twenty Years Ago

Under the Willow

Vacant Chair
Voices of the Woods

We Have Been Friends
We Have Lived and Loved
What Are the Wild Waves
What Is Home With-out a Mother?
When Gentle Winds
When Shall We Three Meet Again?
When the Day
When the Lights Are Low
Where Are the Friends?
Why Do I Weep for Thee?
Why Do Roses Fade?
Willie, We Have Missed You
Woodman, Spare That Tree

**Love Songs**

Adieu!
Afterwards
Ah! For Wings to Soar
Ah! Tell Me Why
Alice, Where Art Thou?
All Through the Night
All Souls' Day
Annie Oe
Am I Not Fondly Thine
Among the Lilies
Annie Laurie
Arthy's Daughter

Banks of Allan Water
Beautiful Dreamer
Beauty's Eyes
Believe Me If All
Belle Mahone
Ben Bolt
Bid Me Good-Bye
Bloom Is On the Rye
Blue Alsatian Mountains
Blue-Eyed Mary
Blue Juniata

Bonnie Doon
Bonnie Eloise
Broken Ring
Brown Hair'd Maiden

Carmo
Carnival of Venice
Carrier Dove
Chribiribin
Chchette
Come Back to Erin
Come Play Me
Comin' Thro' the Rye

Dunnbe River
Darby and Joan
Darling, Nelly Gray
Days of Absence
Dedication (Franz)
Douglas, Tender and True
Do You Remember?
Drink to Me

Eileen Aroon
Ellen Bayne
Embarrassment
Ever of Thee

Fairy Bells
Fanny
Farewell, The
Farewell (Silcher)
Farewell Forever
Five o'Clock Morning
Flow Gently Sweet Afton
Forever and Forever
Forget-Me-Not
For You
Future Mrs. 'Awkins

Gaily the Troubadour
Gentle Annie
Gentle Nettie Moore
Girl I Left Behind Me
Go! Forget Me
Golden Shore
Good-Bye at the Door
Good-Bye, Sweetheart

Hark! Hark! the Lark
Hawaiian Farewell Song
Hazel Dell
Heart Throbs
Her Bright Smile
Highland Mary
Hour of Parting
How Can I Leave Thee
Humoreske

I'd Offer Thee This Hand
If Love Were
If Thou Wert By My Side
I Know Not Why
I'll Hang My Harp
I'll Sing Thee Songs
I Love My Love
I Love Thee
In Old Madrid
In the Boat
In the Gloaming
In the Time of Roses
I Saw a Rosebud
I Think of You
It Was a Lover

Jessie of Dumblane
John Anderson, My Jo

Kate's Letter
Kathleen, Aroon
Kathleen Mavourneen
Keel Row
Kiss Me Quick and Go

Land O' the Leal
Lass of Richmond Hill
Lass With the Delicate Air
Last Greeting
Last Night
Lily Dale
Listen to the Mocking Bird
Little Annie Rooney
Little Maggie May
Loch Lomond
Long, Long Ago
Lorelei, The
Love and Mirth

Love, I Will Love You Ever
Love Not
Love's Golden Dream
Love's Old Sweet Song
Love's Ritornello
Love's Young Dream
Love Thoughts
Low-Back'd Car

Maiden's Wish
Maid of Athens
Mandolin Song
Marie, Marie
Marie, Mine
Mary of Argyle
May Song
Meeting of the Waters
Meet Me By Moonlight
Message of the Rose
Minka
Mollie Darling
Mona
Music of Thy Voice
My Life Like Summer Rose
My Love's an Arbutus
My Love She's a Lassie Yet
My Love is Like a Red Rose
My Mary Anne
My Old Dutch
My Own, My Guiding Star

Nightingale, O Night-ingale
No One to Love
Nora, O'Neal
No! Sir

O Charlie Is My Darling
O Tell Me How to Woo
O Whisper
Old Time, The
O Lovely Day
O Mother, Take the Wheel
Only a Face at the Window
Only a Lock of Her Hair
Only to See Thee
On the Rocks by Aberdeen
On Venice Waters
O Sole Mio!
Over the Garden Wall
Over the Summer Sea
O Wert in the Cauld Blast
O Whistle and I'll Come
O Yon Little Darling

Paloma, La
Pretty Girl Milking
Resolution
Robin Adair
Roll On, Silver Moon
Rory O'More
Rose of Allendale
Rose of Killarney
Rose That All Are Praising

Sally In Our Alley
Santa Lucia
See at Your Feet
Serenade (Schubert)
Serenade (Widmer)
She Must Be Mine
Should You See My Love
Sing, Smile, Slumber
Sleep, Beloved, Sleep
Sleepest, I Dreamed, Love
Soldier's Farewell
Soldier's Tear
Some Day
Spanish Serenade
Speak to Me
Starlight is Thine Eyes
Star of the Twilight
Stars of the Summer Night
Stradella Love
Still As the Night
Sweet Love of Mine

Take Back the Heart
Tapping at the Garden Gate

Thine Eyes So Blue
Thou'rt Like Unto a Flower
Thy Name
'Tis All That I Can Say
'Tis Said That Absence
Thy Face
Thy Lovely Bright Eyes
True Love Can Ne'er Forget
'Twere Vain to Tell Thee
Twickenham Ferry
Twilight Dews
Twinkling Stars
Two Roses

Wait for the Wagon
Wait Till the Clouds
Warrior Bold
We'd Better Bide a Wee
What Ails This Heart
When Will You Do, Love?
When I Come
When Other Friends
When Stars
When the Corn is Waving
When the Swallows
When You and I Were Young, Maggie
Widow Machree
Will You Come
Will You Love Me
Within a Mile of Edinboro
Would I Were With Thee

Yesterday
You and I
Young May Morn

**Opera Songs**

Beggar Student
Entrance Song

Bohemian Girl
Gipsy Song
Happy and Light
Heart Bowed Down
I Dreamt I Dwelt
Then You'll Remember

Carmen
Castanet Song
Habanera
If You Love Me
Toreador Song

Cavalleria Rusticana
Drinking Song
Lola's Song
Siciliana

Chimes of Normandy
Legend of the Bell
On Billow Rocking
Silent Heroes
Waltz Song

Daughter of Regiment
Child of the Regiment

Echair, Il'
Call Me Thine Own

Erminie
Birds of a Feather
Dream Song
Lullaby

Faust
Even Bravest Heart
Let Me Gaze
Lovely Flowers
Marguerite
O Tender Moon
Salut Demeure
Soldiers' Chorus

Fra Diavolo
On Yonder Rock

Freischutz, Der
Prayer

Giroflé-Girofla
Morning Serenade

Grand Duchess
Letters from Lovers
Song of the Sabre

Hansel and Gretel
Dancing Lesson
Evening Prayer
Sandman, The

Incognito
Little Fishermaiden

Jocelyn
Lullaby

Lohengrin
Bridal Chorus
King's Prayer

Lucia Di Lammermoor
Emancipated and Lauri
Hail Happy Bridal Day
Thou Must Spread Thy Wings

Lucrezia Borgia
It is Better to Laugh

Magic Flute
Song of the Fowler

Maritana
In Happy Moments
Scenes That Are Brightest

Martha
Ah! So Pure
Last Rose of Summer
Maidens, Bright and Fair
Ore My Head
Sextette

Mascot
Gobbie Duet

Merry Widow
Study of Women
Vilin Song
Waltz Song

Mikado
Flowers That Bloom
Tit-Willow
Wandering Minstrel

Olivette
Bob Up Serenely
Serpents and the Whale
Waltz Song

Patience
Nice Young Girl

Pinafore
Little Buttercup
Over the Bright Blue Sea

Queen's Lace Handkerchief
Wild Rose Song

Rigoletto
Care Nome
Every Flower
Woman Is Fickle

Samson et Dalilah
My Heart at Thy Sweet Voice

Sonnambula, La
Gentle Maiden

Tales of Hoffman
Lovely Night
Waltz Song

Tannhauser
Evening Star
Pilgrim Chorus

Trovatore, Il
Ah! I Have Sighed
Home to Our Mountains
Of That Dark Scaffold

Trumpeter of Sakkingen
It Was Not Sa to Be

Tyrolean
Nightingale Song

Waltz Dream
Love's the Time

**Sacred Songs**

Angels Ever Bright and Fair
Angel's Serenade
Ave Maria (Bach-Gounod)
Ave Maria (Chevalier)

Brightest and Best

Calvary
Cast Thy Burden

Christmas Chimes
Christmas of Old
Christmas Song (Adam)
Come Unto Him

Evening (Beethoven)

Flee As a Bird
From Ill Do Thou Defend
Funeral Dirge

Hark! My Soul
Hark! the Vesper Hymn
Hark! 'Tis the Breeze
He Giveth His Beloved Sleep
His Love Shines Over All
Hour of Prayer

Jerusalem

King of Love My Shepherd

Largo
Like Morning
Lord's Prayer

No Shadows Yonder
Now Thank We

O How Kindly
Old Season
O Lord Correct Me
One Sweetly Solemn Thought
Over the Star

Palms
Power of God

Resignation
Rocked in the Cradle of the Deep
Send Out Thy Light
Softly the Night is Sleeping
Spacious Firmament
Sunday Morning

Too Late! Too Late!

We Lay Us Down to Sleep

Retreat

Rock of Ages

Shadows of the Evening
Shall We Gather
Shall We Meet
Shining Shore
Singing for Jesus
Softly Now the Light of Day
Song of Mercy
Son of God Goes Forth
Sons of Men Behold
Sun of My Soul
Sweet Hour of Prayer
Sweet Saviour, Bless Us

There Is a Happy Land
There is Rest for the Weary
Twilight is Falling

Watch and Ward
When a Friend We Have
When He Cometh
When I Survey
While Shepherds Watched
Woman of Canaan
Work, for the Night

**Hymns**

Abide With Me
All Glory, Laud and Honor
All Hail the Power

Before Jehovah's Throne
Blessed Saviour, Thee I Love
Blest Be the Tie That Binds
Brightest and Best
Church's One Foundation

Come, Holy Spirit
Come, Thou Almighty King
Come, Thou Fount
Come, Ye Disconsolate
Crown Him

Evening Hymn

Fairest Lord Jesus
First Nowell
From Greenland's Icy Mountains

Gloria Patri
Glorious Things of Thee

Hymn of Nicea

I Am Coming to the Cross
I'm a Pilgrim
In Excelsis Gloria
In Heavenly Love Abiding
In the Christian's Home
It Came Upon the Midnight Clear
I Think When I Read
I Was a Wandering Sheep

Jerusalem the Golden
Jesus Christ is Risen To-Day
Jesus Lives
Jesus, Lover of My Soul
Jesus, My All
Jesus, Tender Shepherd
Jesus, the Very Thought
Joy to the World

Lead Kindly Light
Lord, Dismiss Us
Lord is My Shepherd
Love Divine

Mighty Fortress is Our God
My Faith Looks Up to Thee

Nearer, My God, to Thee
Nearer Still to Thee
Ninety and Nine
Now the Day Is Over

O Come, All Ye Faithful
Oft in Danger, Oft in Woe
O God, Our Help
O Happy Day
O Jesus, Thou Art Standing
Old Hundred
Onward, Christian Soldiers
O Paradise
O Thou Joyful Day

Praise to God
Promised Land

Retreat

Rock of Ages

Shadows of the Evening
Shall We Gather
Shall We Meet
Shining Shore
Singing for Jesus
Softly Now the Light of Day
Song of Mercy
Son of God Goes Forth
Sons of Men Behold
Sun of My Soul
Sweet Hour of Prayer
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There Is a Happy Land
There is Rest for the Weary
Twilight is Falling

Watch and Ward
When a Friend We Have
When He Cometh
When I Survey
While Shepherds Watched
Woman of Canaan
Work, for the Night

**Child's Songs**

A, B, C, Tumble Down D
Angry Words
As a Little Child
At Pierrot's Door

Baa, Baa, Black Sheep
Baby Bunting
Baby's Night
Beautiful Sea
Bedtime
Bibabutzemann
Billy Boy
Bluebird, The
Brother He Fine
Buttercups and Daisies
Buy a Broom

Child's Dreamland
Children's Hosanna

Child's Hymn
Chinese Baby Song
Christmas Song
Come All You Young Men
Come and See Me
Cow, The
Cradle Hymn
Cradle Song (Brahms)
Cradle Song (Schubert)
Cradle Song (Weber)
Cuckoo

Daddy
Darling Go to Rest
Donkey, Donkey, Dock
Ding, Dong Bell
Don't Kill the Birds
Dustman, The

Emmett's Lullaby
Fairy Ring
Farmer, The
Farmyard Song
Fiddle-dee-dee
Follow Me, Full of Glee
Fox and Goose

Geography Song
Girls and Boys
Golden Rule
Golden Slumbers
Guardian Angels

Haymaking Song
Hey, Diddle Diddle
Hobby Horse
Hot Cross Buns
How Happy Is the Child
Humpty Dumpty

Jack and Jill
Jack Sprratt
Jenny Jones

King of France

Lightly Row
Little Bird
Little Bo-Peep
Little Brother
Little Boy Blue
Little Drummer
Little Girl, Don't You Cry
Little Jack Horner
Little Lambs
Little Lips
Little Miss Muffet
Little Patriot's Song
Little Robin Redbreast
Little Things
Looby Loo
Lost Doll
Lovely May
Lucy Locket
Lullaby, Baby

Mary Had a Little Lamb
May-Day Song
Mill-Wheel, The
Mistress Mary
Mowing the Hay
Mulberry Bush
Musical Alphabet
My Pony

Now I Lay Me O Dear!

Oh, Hush Thee, My Baby
Old King Cole
O Pretty Polly
Our Baby
Our Little Nipper
Out of the Window

Pease Porridge Hot
Polish May Song
Polly Put the Kettle On
Pretty Little Deer

Remember Thy Creator
Ring Around a Rosy
Robinson Crusoe
Rock-a-Bye, Baby
Rosalind

See-Saw
See-Saw, Margery Daw
Silently Falling Snow
Sister Ruth
Six Little Snails
Sleep and Rest
Sleep, Baby Dear
Slumber Song (French)
Slumber Song (Kricken)
Soldier Song
Spring's Message
Squirrel, The
Sweet and Low

There is Joy in Every Day
Three Little Kittens
Toy, Thy Mamma
Twinkle, Twinkle, Little Star

Upon a Lowly Manger

Vacation Days Are Here

Welcome to Spring
Were I a Sunbeam
What Care We

Yacht Race

Wake Nicodemus
Wake Up, Jacob
Who's That Calling?

**College Songs**

Alma Mater, O
Amici
Auld Lang Syne
Ba, Ba, Bi, Bo, Bu
A-Roving

Bavarian Yodel
Beer Waltz
Begone! Dull Care
Bingo
Bingo, Boys, Blow
Bobunkus
Bold Fisherman
Bull-Dog, The

Captain Jinks
Ching-a-Ling
Co-co-che-lunk
Crambambuli
Crow Song

Dear Evelina
Dear Old Pals
Drinking Song
Dutch Company
Dutch Warbler

Ecce Quam Bonum
Edite Bibite
Eton Boating Song

Fair Harvard
Forsaken
Forty-Nine Bottles
Funiculi, Funicula

Gaudeamus Igitur
Good-Bye, My Lover
Good-Night, Ladies
Good Rhine Wine
Grinding

Happy Are We To-Night
Hark! I Hear a Voice Here's to the Maiden
Hi-le, Hi-lo

In Cellar Cool

Maryland, My Maryland
Massa's In de Cold Ground
My Brudder Gum
My Old Kentucky Home

Nellie Was a Lady
Nelly Bly
Nicodemus Johnson
Nobody Knows

Oh, Boys, Carry Me Along
Oh, Dem Golden Slippers
Old Black Joe
Old Cabin Home
Old Dog Tray
Ole Dan Tucker
Ole Shady
O Lemuel
O Lord, O My Lord
O Susanna

Polly Wolly Doodle
Poor Old Slave

Ring, Ring de Banjo
Rosa Lee
Rose of Alabama

Sally Come Up
So Early in the Morning
Steal Away
Stephen Foster
Solomon Levi
Sunday-School Scholar

Tarpaulin Jacket
Tourelay

Upidee

Vive l'Amour

Where, O Where
Wot! Cher

**Sea Songs**

Barney Buntline
Bay of Biscay
Black-Eyed Susan
Blow the Man Down
Blow Ye Winds, Heigh-ho!
Break, Break, Break

Down Among Dead Men

Good "Three Belles"

Haul on the Bowlin'
Heart of a Sailor

Jamie's on the Stormy Sea

Larboard Watch
Lass That Loves a Sailor
Life on the Ocean Wave
Lights Far Out at Sea

Maggie By My Side
Maggie's Welcome
Midshipmite

Nancy Lee

Pilot, The

Rio Grande, The

Sailing
Sailor's Grave

They All Love Jack
Thousand Leagues Away
Three Sailor Boys
Tmesmillo

We Be Three Poor Mariners
Wet Sheet

**Patriotic Songs**

All Quiet Along the Potomac

In Our Little Bark
We Glide
Integer Vitae
It's a Way We Have

Jingle Bells
Jumalta

Lauriger Horatius
Lauterbach Song
Little Brown Jug
Little More Cider
Lizette

McSorley's Twins
Meerschaum Pipe
Menagerie
Michael Roy
Mush, Mush
My Bonnie
My Last Cigar

Noah's Ark
Nut Brown Maiden

O Du Lieber Augustin
O My Darling Clementine
Over the Banister

Peanut Song

Quilting Party

Rig-a-Jig
Rondelet

Shoo!
Simon the Cellarer
Solomon Levi
Sunday-School Scholar

Tarpaulin Jacket
Tourelay

Upidee

Vive l'Amour

Where, O Where
Wot! Cher

**Sea Songs**

Barney Buntline
Bay of Biscay
Black-Eyed Susan
Blow the Man Down
Blow Ye Winds, Heigh-ho!
Break, Break, Break

Down Among Dead Men

Good "Three Belles"

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Nancy Lee

Pilot, The

Rio Grande, The

Sailing
Sailor's Grave

They All Love Jack
Thousand Leagues Away
Three Sailor Boys
Tmesmillo

We Be Three Poor Mariners
Wet Sheet

**Patriotic Songs**

All Quiet Along the Potomac

America

Battle Cry of Freedom
Battle Hymn Republic
Brother, Tell Me
Bunker Hill

Columbia, God Preserve
Dying Volunteer

E Pluribus Unum

Faded Coat of Blue
Flag of Our Union Forever
Flag of '76
Flag of the Free
Flowers fo. the Brave
Free American
Funeral Song of the Nation.

Glorious Fourth
God Bless our Native Land
God Save American
God Save Our President
God Save the Nation
Gone Where the Woodbine Grave of Washington

Hail Columbia

John Brown's Body
Just After the Battle
Just Before the Battle, Mother

Keller's American Hymn

Landing of the Pilgrims

Marching Along
Marching Thro' Georgia
My Country, 'Tis of Thee
My Own Native Land

New England, New England

Ode for Decoration Day
Oh, the Land That We Love
On the Boys Came
Our Flag is There
Our Flag O'er Us Waving
Our Land, O Lord
O Wrap the Flag

Rally Round the Flag
Red, White and Blue

Sleeping for the Flag
Song of a Thousand Years
Star Spangled Banner
Sword of Bunker Hill

Tramp, Tramp, Tramp

Washington and Lincoln
We Are Coming, Father Abraham
We're Tenting To-Night
When Johnnie Comes Marching Home
When This Cruel War is Over

Yankee Ship
Yankee Doodle

**National Songs**

Belgium
Brabanconne, La

Canada
Canadian Boat Song
Maple Leaf Forever
Voyageur's Song

Denmark
King Christian

England
Brave Old Oak
British Grenadiers
Cheer, Boys, Cheer
Come, Lasses and Lads
Come to the Old Oak Tree
Old English Gentleman
God Save the King
Ook and the Ash
Private Tommy Atkins
Rosst Beef of Old England
Rule Britannia

France
Marseillaise, The
My Normandy

Holland
National Song

Ireland
Bay of Dublin
Bells of Shandon
Boyld Sojer Boy
Daughters of Erin
Dear Little Shamrock
Erin is My Home
Groves of Blarney
Harp That Once Tinkelfid
Irish Emigrant's Lament
Killarney
Minstrel Boy
St. Patrick's Day
St. Patrick
Wearing of the Green
We May Roam

Italy
Garibaldi War Hymn

Japan
National Song

New Zealand
National Song

Norway
National Song

Poland
National Song

Portugal
Rose in the Air

Russia
National Hymn

Scotland
Blue Bells of Scotland
Bonnie Charlie
Bonnie Dundee
Campbells Are Coming
Hell to the Chief
Hundred Pipers
My Heart
Rowan Tree, The
Scots Wha' Hae

Servia
National Song

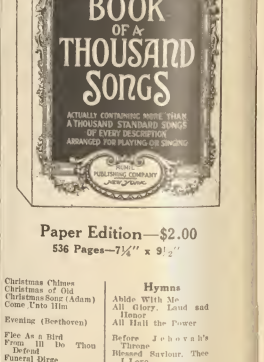
Spain
National Song

Sweden
Charles John, Our Brave King

Switzerland
National Song
Switzer's Farewell
Tyroleans, The
Tyrolese Mountain Song

Transvaal
Boer National Song

Wales
Men of Harlech




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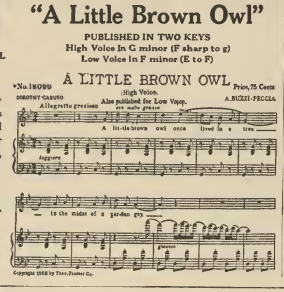
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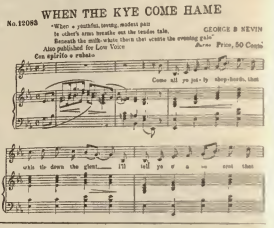
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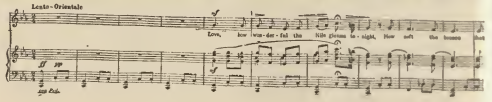
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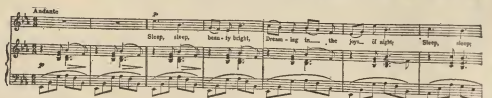


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2852. Reign of Peace (High), Gilchrist..... .40 (Mixed Chorus ad. lib.)

VOCAL DUET

8721. Homeland The, Rockwell..... .50 (Duet for Alto and Tenor)

MIXED VOICES

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13541. Flag is Passing By, Barrett..... .08
83. Lay Him Low, Smith..... .10
19875. Lest We Forget, Bahaman..... .15
19782. Lord God, We Worship Thee! Stults. .12
19784. Onward Christian Soldiers, Brandt.. .12
10342. Song of Peace, Sullivan..... .10
15695. Sunset and Evening Star, Wiegand.... .10

MEN'S VOICES

197. Lay Him Low, Smith..... .10
10931. O Mighty Land, Kremser..... .10
6184. Star-Spangled Banner, Key..... .05

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# THE ETUDE

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## Trouble and Music

NEVER was there an anodyne for trouble that could compare with music. There seems to come a time when this clear angel of relief touches the world-tired brow of the soul in grief, saying:

*"Look up. To-morrow the sun shines once more. Joy shall come again. Listen, I am singing of the beauties of life here and hereafter."*

If music had no other office than this its value to mankind would be infinite. Blessed is he who can sing when the darkening clouds seem to smother the joy of life.

The ability to play an instrument has been a god-send to many a man where trouble has come so fast that there seemed no way out. Music cleans the brain of sorrow and worry and fits one to take up the load of responsibility with renewed vigor.

## Minneapolis Noon-Day Concert Plan

FREE noon-day concerts, given in the heart of the city by eager groups of representative musicians, is the outcome of the initiative of Mr. Walter L. Scott and G. T. Lindsten, Minneapolis. The distinctive thing about the work is that the concerts are not paid for from the taxpayers' funds; neither are they supported by solicited private subscriptions of money. They are sustained by that wonderful thing called community spirit, which has induced the musical organizations of Minneapolis to compete for an opportunity to appear at these concerts.

The concerts are given in the lobby of the magnificent Municipal Building, or City Hall, of Minneapolis. This imposing white marble lobby is five stories high. Audiences of 2,000 to 5,000 citizens have attended the concerts which commence promptly at 12.20 and end at 12.50. In the first two series forty-four concerts were given before audiences aggregating 140,000 people. The series for this year was opened by the excellent Minneapolis Symphony Orchestra under the baton of Henri Verbrugghen.

The secret of the success of this unusually fine community enterprise, now sponsored by the Civic Music League, can probably be sifted down to the enthusiasm of a handful of altruists able to provide spiritual spectacles for the people of the municipality so that they can see beyond the humdrum of the counter and the desk. Say what one will, this is always the case. Such people are the sociological leaven of every age. They have given something very big and fine to their fellow men and women and given it with infectious ideals so rapidly communicated to the whole city. Blessings on the splendid inspirations of these workers for the betterment of mankind.

The wonderful thing is that with such altruism there always seems to come the inspiration to help. Out in Minneapolis everybody interested in music helped. The newspapers printed the programs gratis. Then the florists came in for their share and sent baskets of flowers for each concert. The blossoms were distributed at the end to all the elderly ladies in the audience. Dealers furnished pianos gratis.

The influence upon the music of the city is said to have been immense, particularly in public school work, where the boys and girls eagerly competed for posts upon the school glee clubs. The public schools of Minneapolis now have over ninety glee clubs as well as forty-eight bands and orchestras.

***The prize contest upon the ten great masterpieces symposium closes September first. Full particulars were given in the April Etude.***

## "One Man's Poison"

AN explorer in New Guinea, an island just northeast of Australia, inhabited by natives of the most savage type, has recently been describing his adventures, in *McClure's Magazine*. This intrepid gentleman, Captain Frank Hurley, found that the aborigines had little difficulty in eating food so badly tainted that any civilized person would have died from the effects in a very short time. Cans of putrid preserved meat and vegetables which would be rank poison to us, they devoured with great relish and without any apparent harm. "What's one man's poison, Signor, is another's meat or drink," sang Shakespeare's famous contemporaries, in "Love's Cure."

When we hear all the hue and cry about certain kinds of music, and when we witness at the same time thousands and thousands of perfectly good people enjoying it to their hearts' content, we can not help thinking of those immortal lines.

If Grandma sings with joy uncontrolled some old-fashioned Gospel Hymn, who are we to demand that she should from every standpoint of musical morals hate it and turn her affections towards a Brahms *Intermezzo*. Let her enjoy it, Lord bless her. It is our part to try to cultivate the taste of the coming generation; but that does not mean that we should make kill-joys of ourselves when the hired man finds his chief delight in squeezing "The Arkansas Traveler" out of an accordion in the last stages of bronchitis.

## Setting Musical Jewels

A MELODY, a tune is often a precious jewel which may be recut and reset in a multitude of ways. The musical lapidaries are either good or bad. It used to be the custom to take certain accepted melodies, subject them to stereotyped variations and present them as Fantasies, Paraphrases, and so forth.

Much of the music of the cornet that one hears in band concerts is a type of this. These arrangements are designed to show off the technic of the player rather than the beauty of the composition.

It remains for the real master to take a tune and give it the setting most likely to reveal its real beauties. Mr. Willy Burmester has proved a genius at this and his arrangements of many classic themes have revived them and given them the currency they have long deserved. Fritz Kreisler, likewise, has gone a step further, and by judicious and careful editing of many of the songs of the day has made them sound like masterpieces.

Liszt's arrangements of the songs of Schumann, Chopin and Schubert as well as of the operas, are not conventional arrangements, but rather wonderfully well-balanced musical compositions in which the genius of the great pianist has employed the resources of the instrument to develop the artistic idea rather than load it down with alien ornaments.

Moszkowski and Schütt have in recent years greatly enriched the literature of the piano by their ingenious and highly artistic arrangements. In comparison with their productions, the arrangements made by Dorn and Sidney Smith are ludicrous. Dorn and Smith merely transcribed the orchestral and vocal scores for the piano and literally stuck in a few keyboard roman candles and skyrockets. In the artistic transcriptions of Moszkowski and Schütt, on the other hand, these composers have handled the melodic material so that there is the charm of real individuality.

Godowsky's immensely difficult transcriptions of Chopin, his combinations of Chopin Etudes, etc., have won him the greatest admiration of his fellow pianists.

Possibly the finest arrangements of olden melodies for the organ are those made by Mr. E. H. Lemare. Lemare's genius for this work is nothing short of astonishing. He works so rapidly and so easily that when he takes such a theme as "Love's Old Sweet Song" by Molloy and transmutes it through his musical alchemy, the result is an organ composition which a great organist would readily put upon his program. In other words, he merely takes the theme as though it were his own and develops it like an original composition. This is something quite different from the process of decorating a melody with hackneyed arabesques which at best produced a composition of the Zopf or Rococo type.

None of the great masters have failed to see that real melodies are so rare that one need make no apologies for preserving them with arrangements. Haydn, Mozart, Beethoven, Schubert, all employed melodic material in this manner. Beethoven was particularly dependent upon folk themes. In his *Eeossaise* there is, for instance, a theme which Humperdinck in later years introduced by suggestion into his "Haensel and Gretel." This same theme developed along a little different line was introduced into a Broadway show this year and became one of the hits of the great White Way.

Melody is one thing—what one does with it is another; and who can say the great popularity of Burmester and Kreisler is not due in some large measure to the skillful and artistic manner in which they have replayed loved melodies that the public would far rather hear than the complicated artificialities of highly trained but tuneless composers? Brahms in the *Hungarian Dances*, and Sarasate in his four books of transcriptions of Spanish Dances for Violin, have done the art of music an immense service. Without such transcriptions much of the beautiful music of the world would be lost.

## The Triumph Spirit and Adam Geibel

Adam Geibel has just celebrated his fiftieth anniversary as a composer. During these five decades he has written some three thousand songs, piano pieces, organ pieces, anthems and hymns. He has conducted large choirs, served as an organist, managed a successful publishing business of his own, lectured, sung, and, incidentally reached thousands as an evangelist. His compositions are not symphonies, concertos and operas; but he has skillfully written music with decided melodic and harmonic worth, which has reached out to multitudes. One of his compositions, for instance, a valse named "Sleep" (written under the nom de plume of Earl Lebig) is now one of the most popular pieces of its kind in America.

These unusual accomplishments make a record of which any one might be proud. The fact that he has done so much without the use of his eyes does not seem unusual to this remarkable man. He considers his blindness, since childhood, a blessing to him in many ways. It has developed his character, his determination, his fortitude, his concentration.

The lesson of Adam Geibel should be a source of infinite inspiration and encouragement to thousands of young men and young women. Here is the greatest axiom of youth. Obstacles are the strong draft on the furnace of ambition, character and success.

Many of the greatest achievements of man have been attained in spite of "insurmountable" obstacles. We would have no difficulty in naming great numbers of men and women of immortal fame who have triumphed over "unbelievable" obstacles.

Indeed, if we were asked to define the essential element of immortality we should first say that it was the irresistible spirit that permits nothing to stand in the way of attaining the ultimate goal. Your success, great or small, must depend upon the degree of this divine determination this triumph spirit which you have cultivated.

Chopin, Beethoven, Weber, Schumann, Wolf, made masterpieces when they were in conditions which would have sent the average man to a sanitarium. They did not stop for a moment because of failing health.

Prescott, sightless from childhood, wrote his "Conquest of Mexico" and his "Conquest of Peru," despite the fact that his teachers told him that it was quite impossible for a blind man to become a historian. Scores of blind men and women have ridiculed that word "IMPOSSIBLE."

The masterly attainments of Darwin, Spinoza, Spencer, Voltaire, Kant, Francis Parkman, Pope, Heine, and countless others, have been reached over mountains of pain and invalidism. Masterpieces are made of the spirit and not of the body.

Because you are weak or hemmed in by poverty do not accept these barriers as insurmountable. Most of the rich men of America to-day were companions of poverty in their youth. Many a weakling, such as Roosevelt, has by dint of the triumph spirit made himself a giant. Behold this great President, in his last years, with only one eye and with a bullet wound in his throat, gloriously battling ahead. Think of Admiral Nelson, "the Lion of Trafalgar," going into that epochal battle with only one arm and one eye, fearless and triumphant notwithstanding infirmities which would have stopped the career of anyone without the triumphant spirit.

The triumph spirit which has enabled such men as Adam Geibel, Edward Baxter Perry, David Wood, and other musicians without sight, to do more in this field than most men with sight, is momentous. The triumph spirit fairly shines out of Dr. Geibel's smiling face.

The triumph spirit is the opposite of the tin-cup spirit. Most people are in trouble because they sit whimpering at the street corners of life with a tin-cup in their hands and a painful "Lord, how I suffer!" look on their faces. They are in trouble because they have formed the habit of inviting sympathy instead of laughing at obstacles. Most trouble is home-made, largely imaginary. Success in music never comes until one has learned the secret of banishing the habit of making trouble.

If you happen to be discouraged, disheartened, "cheated by fate" may not this editorial, inspired by the career of Adam Geibel, rekindle that spirit of triumph over the material that leads to greater achievement, greater prosperity, greater usefulness and greater happiness.

## International Fellowship

"Peace. Peace. Peace!" cries a lacerated world. The tragic farce of war and everything that has to do with war was never better known to us than now. Just as great States in this country are trying to make the purchase of firearms impossible, so should the world strive to annihilate the tools of war as soon as the minds of men can come to see that war is the most hideous and useless form of waste.

Danile Batchelor, one of The Etude's oldest and firmest friends and contributors, believes that music, the common language, will have a great part in bringing about a world peace. We think likewise. He has called our attention to the fact that all the churches have set aside May 18th to further the cause of International Sunday Fellowship. Perhaps you can help your church in preparing special music for that day.

## The World Do Move

Two decades ago we heard a business man deprecating the "business of music teaching." We have just been putting down some figures for our own amusement, relating to a number of teachers we have. Of the men, only two did not possess automobiles; some, very fine cars; the others, excellent cars of more reasonable price.

The automobile is our present-day national thermometer of prosperity. Several of these teachers found the automobile absolutely indispensable in their calling. Many of them would be justified in checking off the entire expense of their cars from their income taxes, as the machines were used almost entirely for professional purposes. The musician of to-day is infinitely more prosperous than the man of twenty years ago.

Music is now looked upon in an entirely different manner, thanks to the hard labors of those who have been fighting for it until the American people have come to think enough of it to pay for it at the rate of two million dollars a day.





# "Souvenirs" of Famous Musicians

*By the Noted Violinist-Composer*

*FRANZ DRDLA*

### Biographical

*Of the millions of people who have heard the immensely popular "Souvenir," of Franz Drdla, few know even how to pronounce his name. He pronounces it Durd-la. (Durd pronounced with the "r" rolled.) He was born at Saar, Moravia. His father was very musical and gave him his first lessons on the violin and piano when the boy was eight years old. He studied for two years at the Prague Conservatory, under Anton Benowitz, when his marked talent urged his father to send the boy to Vienna, where he entered the Imperial Conservatory, under the famous Joseph Helmesberger, violin virtuoso, conductor and director of the conservatory. Joseph Helmesberger was the son of Georg Helmesberger, the teacher of Joachim, Auer, Ernst and many other masters. At the conservatory Drdla also studied with Anton Bruckner, and with Franz Krenn, who in turn had been the pupil of Salieri and became the teacher of such famous masters as Wolf, Richter, Mahler and Mottl. Upon his graduation Drdla won the first prize for violin playing and for composition, and the medal of the Gesellschaft für Musikfreunde. He made many successful tours of Europe as a violinist, and for many years played in the Imperial Orchestra, and also for four years in the orchestra of the Festspielhaus, at Bayreuth. Although he had written a Symphony in his student days, his great melodic gifts were not discovered until the new century. In 1904 he appeared as a composer. Although best known through his "Souvenir," and his "Serenade," his compositions are numerous and include two operettas, "Das Goldene Netz," and "Die Ladenkomtesse," which have been very popular in his native land, now a part of Czecho-Slovakia. On his arrival in America this year he received a very enticing offer from the Keith Vaudeville interests and has appeared already before thousands of admiring Americans, with tremendous success. His acquaintance with famous musicians of his time has been both extensive and intimate, and his memories of them make very interesting reading.* The Etude *has in preparation numerous similar articles.*

"The Queen of Roumania once said to me, 'Professor, how does one compose? Does one go to one's study and wait for inspiration? Does one go about it at an appointed time in an appointed way? Is there a method that one pursues?'

"This seems a very human inquiry, because so many, many people seem to want to know the *modus operandi*. As a matter of fact composition seems to me translated memory. It seems a memory of some very delightful experience that expresses itself in music. The machinery of composition is quite a different thing, when one knows how any melody may be treated and developed in hundreds of different ways. The main thing however, is the melody, the inspiration. The melody is a translated souvenir. Just where it comes from, how it comes and why it comes, I am only too glad to leave to the psychologists to explain.

#### Craftsmanship vs. Inspiration

"My master in composition was Franz Krenn. Krenn was learned, skillful in the extreme, painstaking and hard working. He could sit down and write to order any kind of a composition. He would cover the paper with notes, and then, if he saw any bald spots, he would put in a few more notes. His idea of composition was to put notes upon paper they must be correct, they must follow the laws. This done, he was done with the composition. But who in this day ever hears of any of Krenn's compositions. Not that he belittled inspiration, but that he was incapable of putting in his work that thing which makes people want to hear of it or which might give it that spirit without which no musical composition can survive.

"This seems somewhat odd, for Krenn lived in Vienna where also lived Franz Schubert. Krenn was a boy of twelve when Schubert died in 1828. He must have realized that what gave immortality to Schubert were his inspirations—those soul souvenirs of some delightful or impressive past experiences—and not his technic. Schubert, indeed, realized his own lack of schooling, and just before his premature death is said to have been preparing to advance his own studies. Technic is a very important thing, but, in the case of the composer, by no means the most important. One should have as fine a technic as possible, but technic merely means knowing how to do a thing, how to use materials. Technic does not, cannot, provide the materials. Whither they come only the Almighty knows. Schubert knew this and wrote his melodies anywhere, anyhow, at any time. The back of a bill-of-fare, a torn piece of paper—anything sufficed for him to use in writing down the immortal melodies.

"Schubert's way is the only way, to my mind. One cannot sit down and say 'Now I am going to compose.' One must, however, always keep one's self susceptible to melodic inspiration. Many of my most successful works have come to me when I least expected them. I have hundreds of scrips of paper, old cards, anything, with melodies scribbled over them. Not all of them are good. I discard the bad ones.

#### How the Famous Souvenir Was Written

"You may be interested in learning how the *Souvenir* came to me. As I have said, my theory of composition is that a beautiful memory, a souvenir of some very unusual and edifying experience, translates itself into tone. I was in Vienna, riding on an electric car. I was going to visit a friend in Hietzing. The car was passing through the same street where the great Schubert died. Suddenly I experienced a very pleasant memory. I found myself humming a little melody. I had no paper except the transfer ticket in my hand. Instantly I jotted down the outline of the main notes of the melody upon the ticket. When I reached home I expanded it from my hastily written notes. It seemed a pleasing melody to me; but I hardly realized that it would literally sell by the million. My fellow countryman, Kubelik, played it in America, and it also immediately became popular in Europe. Now all the great violinists play it in concert and on the talking machine.

"Anyone who aspires to compose should get as good a technic, acquire as fine a degree of craftsmanship as possible, but should at the same time listen for the still, small voice of inspiration. The composer whose life has been rich in experience, whose mind has been fed upon the beautiful things of the world, whose soul is exalted above mundane things, is the one whose works must endure, whether he be merely the writer of folks songs or whether he be a Beethoven. I have known many master musicians, and in my observation this has been their common experience.

#### Bruckner's Lessons in Harmony

"Bruckner, who was an infinitely greater composer than Krenn, was my master in harmony. His work as a teacher was perfunctory in the last degree, and literally a joke to the boys in the class. The great master was continually wandering off into the realms of fantasy. In fact, he would take up hours that were supposed to be devoted to Harmony instruction by playing the organ.



FRANZ DRDLA

The boys, who were often only too glad to get out of work, would sneak away from the class while the old man was playing; and he would never know the difference. It was significant that Bruckner, the great composer, was permitted to teach only Harmony, while his less inspired contemporary, Krenn, was given the classes in composition. Krenn was a pedgaog; Bruckner was not. In his dreams at the keyboard he may have been creating melodies.

#### Dream Melodies

"Many of my finest melodies have come to me in dreams. Often I have heard them and have awakened with a start from a sound sleep and explored my room for paper to put the themes down. It would thus seem that melodies are a product of the subconscious mind. I have no doubt that many composers have dreamed melodies. When you force the conscious mind to produce, the melody may be perfectly correct on paper, but it will hardly live as long as winter snow in Maytime. The widow of Johann Strauss once told me that the melody of her husband's famous waltz *Simplicius* was conceived in a dream. It would be very interesting to find how many melodies of the past had been born in that way.

#### Dvořák and the Carpenter

"Master musicians always instinctively realize that music is something which cannot be created or even interpreted in a perfunctory way. I am reminded of a story of the famous Czecho-Slovak musician Dvořák, whom I had the joy to know for many years. Dvořák was asked to conduct an orchestra of amateurs in a town a short distance from Prague. He worked with them faithfully, but finally could stand it no longer when one of the violinists was producing a terribly scraping tone. 'Hey, there,' he exclaimed, 'what is your occupation?' 'I am the village carpenter,' replied the frightened man. 'Ah,' said Dvořák, 'Carpenter, eh? Well why do you persist in sawing on that poor violin when you could be so much more useful sawing wood?'

#### When Bruckner Conducted

"It is sometimes difficult to realize our limitations. Not everyone can be a carpenter, and not everyone can be a composer or a conductor. Bruckner, whose works were not recognized until late in his long life, always felt that this was due to the antipathy of Dr. Hanslick, the friend and champion of Brahms. This cut deeply into the soul of the old master. When recognition finally came he was very generously treated in some quarters. Bruckner's first Symphony was dedicated to the Emperor of Austria and he was asked to conduct the Imperial Orchestra (ordinarily conducted by the great Richter) when the Symphony was to be played upon an important occasion. Bruckner had never conducted a symphony. He, however, looked forward to the event as a great vindication. The rehearsal came, and Bruckner was as nervous as a damsel at her first dance. He mounted the conductor's stand, raised the baton high in the air, nodded his head vigorously many times and then exclaimed excitedly, 'In the name of goodness, why don't you commence?' In his excitement he had not realized that the orchestra could not play until he brought down his baton for the first beat. 'Here Richter,' he exclaimed, 'you do it; I'm no conductor.'

"Bruckner was largely self-taught. The son of a village schoolmaster and orphaned when a child, he led a somewhat forlorn and secluded life for many years. Indeed for twenty-one years he struggled along without a teacher. He used to tell his students at the conservatory that he had studied harmony for seven years, counterpoint for seven years and composition for seven years; but he did not always say that he had been his own master.

"Composers are, from the nature of things, sensitive, nervous organisms. The calm, staid, orderly, placid person, whose every action seems to be carefully and definitely thought out in advance, is hardly likely to become a composer. I remember that when Brahms was sixty years old, a great celebration of the event was arranged in Vienna. I had the honor of being invited to play with him his *D Minor Sonata for Violin and Piano.* I was somewhat apprehensive of the occasion, which was to be attended by the greatest musical authorities of the land. One could hardly be blamed for being a little nervous. When the night of the concert came I found that Brahms was far more nervous than I. He was so excited and so tense that he could hardly contain himself. His pedaling was one indication of this. He 'worked' the pedal constantly in an extremely nervous manner.

"Brahms had a reputation for extreme sanity. He was not like Hugo Wolf, who perished in an insane asylum. When I was a very young man I was selected by Kreun to transcribe for piano Wolf's Symphonic Poem *Penthesilia.* The work occupied nearly two months, and I was associated with the master for most of the time. I shall never forget his nervousness and excitability. He was so intense and so anxious to have everything right, and I was very glad when the task was completed.

"One of the odd things about composition is that the composer rarely realizes when he has done anything unusual. He may be immensely fond of some work which may fail to please the public or may fail to survive. This is often the case. Everything is a matter of taste. The Queen of Roumania once asked me, 'Who is the greatest singer of the present time in your opinion?' I replied to her. 'Your majesty, in the art of music there are no champions as one may find in the prize ring, because there is no one who is capable of deciding which artist is the greatest. It all depends upon individual taste.'

### Dvorak and the Doves

"Dvořák was once asked by a lady friend which was the favorite of a large flock of doves that he delighted in keeping. Just then his cook was approaching and he said, 'Marie, which symphony of mine do you like best?' The cook was amazed and answered she had no idea. He replied, 'It is the same with doves and symphonies. I don't know, myself.'

"Composers, on the whole, are very human. They have their fads and their animosities. Sometimes they carry these to an extreme. Poor Hugo Wolf in some way gained the enmity of Brahms. Brahms was very bitter toward the compositions of the younger man. Hugo Wolf, driven to retaliate, wrote in his paper, *Salon Blatt,* some very caustic criticisms of Brahms which Brahms resented in his own way. Every afternoon when he went to his favorite coffee house he was naturally observed by all. At the end of his meal he would call the waiter and tell him to bring a copy of a newspaper. By prearrangement the waiter brought Wolf's journal, the *Salon Blatt.* Then Brahms would rise in great disgust and denounce the paper, saying that he would have nothing to do with such an absolutely worthless publication. Wolf failed as a journalist, with such a powerful enemy. Brahms had his partisans, among whom was Hans Richter, who said when he saw a composition of Wolf, 'Thus wrote the man who writes against Brahms.'

"Richter was very proud of his position. Every two years he used to give a great festival performance of Beethoven's *Ninth Symphony.* Once one of his oboists, an almost unknown musician, had the audacity to start a rival festival in a suburb of Vienna. Richter met him and asked how he was getting along. 'Ah, Master,' said the oboist, 'it is not nearly so hard to direct as it is to play the oboe.' 'That's right, Strasky,' said Richter. 'I know it; but don't tell anybody.' A peculiar and delicious bit of scarcasm. The *Ninth Symphony* demands the best of the greatest conductors and in the hands of a novice becomes ridiculous.

"Simplicity in art is a great asset. The artist should be simple in all things. In this way the greatest results are attained. Once a violinist who was famed for his gestures, his grimaces and his extravagant performance played before my Master Helmsberger. The next day Helmsberger gave his criticism of the performance for the press. It read, 'Truly a remarkable violinist. He plays the very simplest things with the greatest imaginable difficulty.'"

## Music Student, Prepare to Teach

By Mabel Madison Watson

WHAT lies before may not be known. Fortunes fade; and the embryo Concert Artist too often finds fame with its elusive fortune a disappointing will-o'-the-wisp. Practically all the great soloists have taught, or do so now.

So, to the student we would say, learn to teach. Study with the idea of developing the ability of imparting what you know to others; and in the operation investigate the best methods of accomplishing this. Make yourself ready to accept pupils and, when the time or necessity arrives, they will accept you.

Supplement your special studies with a course in teaching methods, under a capable instructor who has a successful teaching record behind his work. Theorizing is the easiest thing in professional work.

When you have tried your powers and have made good in a small way, then make yourself known to your community by discreet advertising. "Display your wares;" but be sure that in every claim you make for them you shall be able to make them "ring true." No shoddy will stand the test of age.

In your work give the best that you have learned from your instructors, the best that you have found to be useful; but do not be afraid to launch out and try new ideas which will occasionally come to your mind. It is thus that you will grow.

Suggestions that come from trying to impart to others will only keep your own thought life and execution more fresh and vital. From seeing the fault of another you will instinctively learn to shun it in your own work. To be truly prepared for the work of the hour means that you must be in a state of continual progress.

## Maxims for the Music Teacher

By Loie E. Brandon

TEACHING is an art; and, like all subjects which pertain to art, it has certain maxims and rules which are a great help to the person ambitious to excel in it.

A principle which no teacher ought ever to forget is that there is no reception without reaction, and no impression without expression. The pupil must first be taught to think and then to produce.

Lead out each pupil according to his individual needs and characteristics. This means that the teacher must know personally and intimately, not only her pupils but also the surroundings from which they come.

Be kind; and, radiating a cheerful influence, make pupils love you.

The teacher's watchword should be coöperation. The pupil learns only through his own activity; and the teacher who secures the greatest coöperation from the pupil will always attain the best results.

"No teacher can do more than free the pinions of the fettered eagle; would you fly—you must test your own powers of flight."—*Tegner.*

Sincere and carefully expressed encouragement, where deserved, is a good thing and should not be withheld.

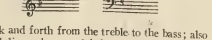
When discouragement and failure seem to stare you in the face, then is the time to be firm; put them to rout by an ever-boundless enthusiasm and a determination to find a way or make one.

## Simplifying Accidentals

By Sylvia Weinstein

BEGINNERS having difficulty in recognizing accidentals will simplify this subject with the following exercise.

In a music tablet, while the teacher names, for instance, C-sharp, B-flat, G-natural, and so forth, the pupil will write the named accidental on the correct line or space, but without the notes, as in the following example:



Change back and forth from the treble to the bass; also use the added lines above and below the staves. Then the pupil should name aloud and play what has been written.

"THE root of all brill'ant playing lies in one thing—accuracy. Without accuracy any attempt in brilliancy must result in mussiness."—TERESA CARRENO.

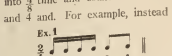
"I no consider that music is all the pleasure I live for in the world, and the greatest I can ever expect in the best of my life."—SAMUEL PEPYS.

## A Better Way to Count

By Earl S. Hilton
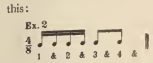
INSTEAD of counting 1 and 2 and, in $\frac{2}{4}$ time, turn it into $\frac{4}{8}$ time and count in this manner: 1 and 2 and 3 and 4 and. For example, instead of this:

Ex. 1



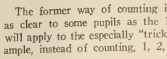
do this:

Ex. 2



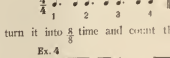
The former way of counting is correct, but it is not as clear to some pupils as the latter. The same idea will apply to the especially "tricky" schottisch. For example, instead of counting, 1, 2, 3, 4 in $\frac{4}{4}$ time thus:

Ex. 3



turn it into $\frac{8}{8}$ time and count thus:

Ex. 4



## Pointers for Teaching the Bass Notes

By W. L. Clark

1. Be certain that the easier of the scales have been mastered. This gives freedom of finger action that will aid in playing the notes of the bass clef.

2. Give a short time each lesson to playing notes frequently found in any selection in the bass clef. Tell the student to play the G in the first octave below middle C; and so on, until he recognizes the keys that represent the notes of the bass clef.

3. Teach the notes on the lines of the bass clef in one lesson; and teach those in the spaces in another. This frequently prevents confusion.

4. In the first exercises in which the bass notes are to be played with the treble, put the greater part of the time for instruction on the notes of the bass clef.

5. Assign certain exercises where the bass notes are to be played five or ten times daily.

6. After the first assignments, select material in which the melody is in the bass. This will induce the pupil to seek for accurate tone and reading of the bass notes.

7. Some selections in which a great many of the bass notes are the same as those of the treble, except that they are written an octave or two lower, are valuable for practice because the student learns to play the bass and treble notes in harmony.

8. Assign a great deal of material written in the key of C before attempting sharps and flats in the bass.

9. Insist upon the notes of the bass clef being played accurately from the very beginning.

10. Appropriate a few minutes occasionally to having the pupil read aloud the bass notes in a particular exercise. Facility in reading is an essential to good playing.

11. Select material for the pupil in which the bass notes are more difficult than those of the treble.

## Build Well

By Alfredo Trinchieri

For nearly two years I have been interested in watching the progress of the building of the great suspension bridge which is to link "The City of Brotherly Love" with "The City of Talking Machines." And what have they been doing nearly all of this time? *Laying foundations.* Going away down below the bed of the Delaware River to find a solid base on which to build the mountainous towers of cement and stone that are to support the enormous thirty-inch cables.

"And, what has bridge-building to do with music?" someone asks. Just this—that a successful musical education is the result of correct building. And correct building implies good foundations.

Impatience to do something that "seems advanced"—on the part of either teacher or student—has wrecked the future of many a promising talent. Plenty of time for the assimilation of the work as it is done is the only method that assures ultimate success. Any other will lead but to heartburns and future disappointments.



# What Is the Purpose of Music?

## What Is the Influence of the Tonal Art on Mankind?

By CONSTANTIN VON STERNBERG

*(Mr. Von Sternberg died just as this issue was going to press. He felt that this was a very important article.)*

THE word "music"—like many others—has in the course of time acquired a multiplicity of meanings. The visionary speaks of the "music of the spheres;" poets refer to the "music" of their verses, and so on; but in its most common use the word indicates a combination of melody, harmony and rhythm. So far we probably all agree, but this is not very far. A combination of brick and mortar may produce a house, but this house need not be "architecture." The essential question with the combination: What purpose does it serve? Is it for abject utility, or for amusement or for pleasure?

Strange as it may seem (in view of its intangible nature) music, too, admits of these three divisions. Its purely *utilitarian form* is that in which melody and harmony are irrelevant, while rhythm is the predominating feature. The drum corps of a marching regiment makes "music;" though it produces neither melody nor harmony, it has the power of regulating the soldiers' step, because rhythm—the animal inheritance of music—acts most directly upon our motoric nerve centers. If melody and harmony are added to mere rhythm in such a way as to still permit the rhythm to predominate, the result is a march or a piece of dance music of the lowest order, unless the two added elements are of such a high esthetic quality as to make an appeal to the imagination.

The first two composers who by this means raised dance music to a higher plane were Lanner (1801-1843) and Johann Strauss (1804-1849) the father of the composer of the *Blue Danube.* The son still further developed this idea of combining the action upon the motor centers with an appeal to the imagination, until it gained a place in classic music for many of his compositions.

This son, Johann Strauss, is sometimes designated as Johann Strauss II (1825-1899). For a considerable time he stood quite alone in this field, but later quite a number of composers in Germany and France followed his lead, until now no march or dance piece can hope for recognition unless it moves on this elevated plane. (The Gavottes, Courantes and other dances of the masters do not come under this head, because they were not written for the purpose of dancing but merely used the rhythmic form of these dances; they occurred mostly in the course of a Suite or Partita.)

### The Amusement Phase

Before approaching the amusement phase of music it should be remembered that the word "amusement" denotes a pastime without any high or noble significance. The amusement phase of music has its place, undoubtedly; so has the amusement phase of literature and of painting. Moreover let it be acknowledged that this class of music does contain a certain appeal to the imagination; but this appeal—when not vulgar, as it often is—is so superficial as neither to require close attention nor to leave an impress on any mind that is inclined to be self-active. The average Fourth-of-July oration, the celluloid bric-a-brac, the humdrum newspaper novel, these belong to the same class of "amusement-art" as do also most of our so-called "comic operas" and the coon song; if, indeed, some of the coon songs are not to be preferred to most of the comic operas.

### Phase of Pleasure

That phase in which music becomes "art" is the phase of pleasure. It may be well to remember at this point that Herbert Spencer defines pleasure as consisting of "the free exercise of our best faculties." If, then, the free exercise of our best faculties constitutes pleasure, it follows that something must *call forth* this exercise; something that stimulates our best faculties into activity. Now, the foregoing statements have acknowledged that any kind or class of music will excite some faculty in us, but—is it always one of our *best* faculties? The song that is advertised as the "hit of the season," the music of the short-skirted theatrical shows, they act undoubtedly upon our imagination; but the pictures these things conjure up in our minds either are not to be mentioned or are of so fleeting a nature as to be no other use to us than to help us to "kill time;" which implies that even for so mean and plebeian a purpose some people need outside help. Only when music stirs our soul to thoughts or feelings that in themselves are worthy and noble; only when it generates in us a view of life *higher* than that of the workaday world—only then it rises to the plane of "pleasure;" for only then it is "art." There is among all the branches of art none so emancipated from, and so independent of, the material world as music, which—perhaps for its non-corporeal nature—is called the art divine!

This, then, is *music!* This ought to be music to all humanity! And this class of music has its lighter, aye, even its humorous, vein, as well as it has its serious side. But when it jests and frolics it is *clean* and outspokenly honest in its moods and sentiments. What, for instance, could be more rollicking and gay than the *Scherzo* from Beethoven's *Sonata, Op. 28?* Or that vast movement of it? What could more strongly entice the mind to think of the poetry of bodily motion as in an artistic dance, than a *Valse* or a *Mazurka* by Chopin? Yet, to these pieces in dance form it is not our feet that respond, but our heart, our imagination. Has any love-ditty ever found better and more charming expression than Shakespeare's "Hark, hark" did through the immortal melody by Schubert?

### Art Not Long Faced

Art is not a long-faced Puritan; it does not propose to spoil this earthly life in order to win the next. It deals with *us,* with *you,* with *me;* but it deals with what is *best* in us, it addresses our soul in its Sunday clothes. It deals with our moral health, with our noblest impulses, with our love in an individual as well as in a broad human sense. It deals with our sorrows and with our delights, with our grief and our joy, with trouble and with gaiety, with tears and with laughter; but, it must deal with *something which our soul has either directly or vicariously experienced,* or else it is not "art;" it is not really music!

Thus, and thus alone ought music to be understood by all the world; and there is hope that some day this conception of it will be general, provided that we, the teachers and the students of music, will bravely champion this conception and refuse to regard music in any other light.

Now, wherein lies the unnamable magic charm of music? What gives it its great redemptive power? Pythagoras explained the effect of music through "the pleasure of witnessing a succession of simple mathematical relations made audible." Aristoxenes believed in a direct relation between musical rhythms and the human pulse—blood relations as it were. (His tabulation of rhythms, by the way, has not been improved upon to this day.) Chladny and Helmholtz grappled with the mystery of music at its acoustic end and have undoubtedly achieved estimable scientific results which, however, led them to totally wrong conclusions. Hubert Parry (and the present writer is entirely with him) thought that acoustics are not more necessary to a musician than chemistry is to a painter. Beethoven said "Music reveals a deeper wisdom than any philosophy," but his dictum is intelligible only to the few that have delved deep enough into the mystery of music to grasp his meaning. Saint-Saëns called music an "architecture of sounds"—pretty, Frenchy and—meaningless. Combarieu opined that music means "thinking in tones." Gardiner went so far as to believe that music, like art altogether, is derived from nature; a palpable error, because whenever music resorts to an onomatopoetic imitation of the sounds of nature it descends to its very lowest level. He failed to realize that music is entirely a creation of the human mind and soul and that it tends, rather, to make us "forget" material nature once in a while.

### Music and the Inner Life

This brief catalog shows that some of the attempts to define music contained an element of truth, which, however, did not concern music but only certain ones of its properties, whichever the respective author had in mind. Alas and alack, that the calculation of air vibrations and the doctrines of harmony and rhythm do not explain—"music."

(Since the learned men just quoted have failed to define more of music than some of its properties, it would be a piece of unpardonable rashness on the part of the present writer to offer the following as more than a very faint "suspicion;" not as a settled, formulated "opinion" but as mere dim surmise, a veiled hint as from the glimmer of a light too distant to be reached but just perceptible enough to give our straying feet something of a direction through the mazes of metaphysics.)

We have our being in the world of tangible realities. Objective nature and its derivatives constitute the sum and substance of our knowledge and experiences, almost entirely. Ah yes, almost but not entirely; for there is still that little residue of sentiment feeling, emotion, the affections, ardor, fervor, ecstacy; in short, all that constitutes our "inner life" which we can neither define nor prove but of which we feel as certain as we do of our body. This inner life of ours happens to manifest itself quite independent of the tangible realities. In fact, it pulsates most strongly when we are as far away from them as we can possibly be; when we are "lost" in thought in memories and are altogether out of touch with "tangible" things and are given up to the higher, *intangible* realities. This inner life craves expression as insistently as does the outer life, if, indeed, not more so; and it is not improbable that in this craving for expression lies the fount and origin of art in general, although it does not explain the particular power of *music.*

The art *instinct* is innate in the human race. The primitive art of savages proves that they, too, have sought for a means to convey to their fellow beings something for which their speech and gesture proved inadequate. Not through ratiocination, but by *instinct* they hit upon art. As we observe the mental and moral development of the human race, we notice that the arts develop in an equal degree until they reach that refined stage where, for example we look no longer for mere photographic likeness in a landscape but for the "feeling" which the scene roused in the artist who by expressing it in his picture conveys it to its beholder. Just so has the sculptor to express feeling in his work, for we do not relish the sight of a sculptured animal—however correct it may be anatomically—unless the animal is shown in a attitude which expresses a feeling with which the human soul can sympathize. Still, since painting and sculpture are compelled to tether their expression of feeling to some terrestrial object, these branches of art can never quite prevent our thoughts and feelings from being—somewhat intrusively—reminded of the world that surrounds us; they can never take us away from it as completely as it lies in the power of music to do, because music does (and should) not "depict" the *objects* of our feelings but "expresses" *the feelings themselves.* It does this directly, without resorting to any intermediary specimen of objective nature or human handiwork.

### The Magic Power of Music

Is it not probable, or possible at least, that in this aloofness of tangible realities we may find a glimpse of the magic power of music? Could it not be that music, not needing the realities of this world for its messages, dispenses with them altogether and thus attains the freedom and power to speak to us in the secret and sacred code of our soul life? If music is sometimes called the "divine" art, it is perhaps because it does seem like a divine attribute that listening to good music makes us feel as if we were holding the key to the deepest secrets of our soul; secrets we thought to be known to Omniscience only.

We are, however, so bound up with the visible, tangible world we live in; our emotions are so inextricably interwoven with the occurences, surroundings, hopes, fears and aspirations of our daily life as to induce us to dress the feelings, aroused by music, in the garb of our personal experiences. This exegesis however, is merely a by-product; one which, unfortunately, causes many people to misunderstand the function and office of music and of art in general To listen to music with the hope of understanding it better by attaching a "story" to it is just as foolish as the attempt would be to gain a better appreciation of a painting by fastening a music box to the picture. Why should a painter make a picture of a statue? Why should a sculptor limn a landscape.

Of poetry, poetic prose, architecture, sculpture, painting and music (the creative arts) each has its own well-defined province and mission. Any attempt to go beyond the confines of this province and mission, any venture to intrude into the province of another art, any endeavor to express what lies in the province of one art through the medium of another art, is equivalent to an artist's confession that, in spite of the greatest skill he may display, he has not really *mastered* his art and that, therefore, he is at best but a skillful "artisan." (Governments, whenever they feel weak at home usually start a foreign war; it is an old expedient.)

### The Redemption Power of Music

THE difference between a scientific explorer and a spy lies in the circumstance that the explorer is a student while the spy is a thief. The one works for all humanity, the other for himself or for that division of the globe which he calls his country; the one aims at development, the other at subsequent destruction. Those who do not regard art from the high plane of ethical thought and feeling, that rather try to snatch some knowledge of it in the byways of charlatanism and for no better purpose than to amuse the ignorant or to gratify their own vanity or, worse still, to satisfy their greed of money, they are the spies in the camp of music; for they merely learn to imitate the externals of the art to use them for its ruination. They are, indeed, spies, traitors and common criminals to boot; for, they are taking an unfair advantage of ignorance and thereby counteract the working and influence of honest and sincere musicians. Contrary to these malefactors do the faithful believers in the redemptive power of music enter upon its study with enthusiasm, reverence and pure-minded love; and, unless they are interfered with by well-meaning but ignorant parents or guardians, they awaken and foster a similarly respectful and loving regard for music in their pupils and friends.

What a priceless boon music, good music, is to us mortals! Jewels are worn to dazzle the eyes of others, treasure must be spent to be enjoyed, but music makes no such demands. It is our faithful companion from our cradle to our grave; it is with us in our joys and it forsakes us not in our darkened hours, in our direst, most painful isolation. When those we love have passed away, when we are so misunderstood that relatives and friends turn away from us in merciless prejudice, when we are alone in our little abode, alone with our distress, alone with our God, music will softly spread its magic wings and fan away all earthly sorrow; it will cool our tear-smarting eyelids, console our heart, placate our soul, lead our thoughts heavenward for new hopes and resolutions and brace us for the morrow to face the world anew. How can we humans ever thank God enough for this sublimest and sweetest of His gifts!

### Self-Help Questions on Mr. Sternberg's Article

WHAT two composers first raised dance music to a higher level?

How does Herbert Spencer define pleasure?

Which branch of art is most emancipated from the material world?

Who are the "spies" in the music?

## The "Forcing" Habit

By Lynne Roche

I HAVE just been listening to "the tale of woe" of an ambitious young girl who had just returned from her second lesson with a new teacher. Nearly everything she had been doing had been laid aside while neglected features of study were to be brought up to where she could progress satisfactorily.

Now one of the most disastrous things that can happen to a pupil is to be "forced" beyond the grade of work which she is able to comprehend; and this may be done either as regards technic, interpretation or general intelligence. In either case the result is equally bad, so far as the pupil's future is concerned. Some day she will come under the guidance of a real teacher who at once will sense the difficulty. Then must she be brought unpleasantly to see that it is necessary that she shall go back and bring up much work that she thought she had done—this, in order to create a foundation for any real musicianship she may hope to attain later.

*No, do not "force!"*

It is so easy to "bump the nose against the wall of technic." Pupils are so ambitious to do the "big-sounding" thing—often irrespective of their capabilities and preparation—that to humor their desires would be humorous were it not so pathetic. And the same thing holds true of the teacher who sometimes, for the sake of a show of accomplishments as an instructor, shunts the student into a morass of difficulties which gradually submerge and stifle both her enthusiasm and progress.

Only the piece which it is possible to master in such a way that the technical difficulties became a matter of no concern to the executant, can be performed with any hope of bringing out its inner beauties. Therein lies the folly of any other course. If the student must grind for weeks, or even months, to acquire a passable mastery of its technical problems, by that time her sensibilities have been so dulled that all hope of her ever getting into sympathy with the inner spirit of a composition is gone.

And the same thing applies to studies. If they are to serve their purpose, they must be of a difficulty that, with a reasonable amount of study, may be prepared in a manner to allow them to be played with some speed and spirit. It is only when this last stage has been reached that these studies become really a medium of developing facility of both physical and mental technic.

No, these things cannot be done by leaps and bounds. There must be a gradual and symmetrical development. And this can be accomplished without restraining the students' impulses to the degree that their rate of perceptible progress is depressing.

## The Effective Method in Teaching

By L. E. Eubanks

IT is regrettable that so many instructors think their work ends with the giving of knowledge. It only begins with this; a pupil really educates himself; what the teacher does is to teach him habits of work, the best methods of self-expression. The teacher of history impresses facts and dates on her class; mathematicians expound rules. A perfect echo of this "driven in" knowledge is all the best pupils can give. The competent teacher of music gives knowledge, and something more; he educates his pupil's subconscious mind, and this becomes the pupil's real teacher.

In music, or any other subject lending itself so perfectly to subconscious mentation, we learn between lessons. The teacher's work is to present and impress the lesson matter in such a way that the mind gets a good grasp on it. In other words, the acme of effective teaching is to develop the connection between conscious and subconscious thought, to train the conscious mind so that it passes important points on to the record-keeper, the subconscious treasurer. Paderewski appreciated this method of development; he habitually "put away" beautiful effects and during sleep hours recalled them for elaboration.

### Concentration Not All

Concentration is ordinarily prescribed as the best developer of subconscious activity; but we cannot agree with this unqualifiedly. Many pupils concentrate intensely without making more than a shallow impression on the mind. Concentration may even defeat the purpose; for when driven determinedly it takes all the attention to itself; concentration on concentration gets us nowhere in music.

Attention based on interest gives us the proper degree of concentration. Reasonable interest may be pre-supposed; without it no one has a chance. The teacher's highest art is to develop what we may term a receptive attention. A pupil with a calm mind, giving the work his undivided attention, is the one who will "put away" the lesson. Don't give him too much at a time, and never more than he can thoroughly assimilate. Teach him practically that what he puts away is all that counts; show him simply the value of auto-suggestion, thus: Tell him to think of one particular point in the lesson six hours later, stating the time in connection with another action. "As I go to bed I will recall, etc." Or perhaps it would be more to the point to suggest, "As I begin my next practice-hour, I will recall, etc." Have him repeat this several times during the lesson and again before he leaves you. He may not succeed the first time, but he soon will, and this shows him the duality of mind.

### Help of the Subconscious Mind

From this it is but a step to proof that the idea "comes back" with added clearness. Under the influence of a powerful suggestion given the conscious mind, or intense attentive study, the subconscious mind "works overtime." In its own sanctum, it may have a drill technically correct, but the "middle man," the conscious mind, is unable to present it until after rest. Periodical relaxation is a vital factor in the rationale of harnessing the subconscious mind.

Be careful to assign repetition its proper place. Pupils easily become weary and disgusted with it. Where the thing involved permits different modes of execution this will enable the teacher to postpone satiety; but it is more satisfactory to explain scientifically the virtues and limitation of repetition. Conscious repetition is the molder of habit, the road to facility in execution. Only a shallow thinker can deny this merely because there is such a thing as senseless mechanical rote.

"MUSIC—the language of heaven that cannot be spoken in words."

## VOTE YES OR NO ON JAZZ

*IN OUR AUGUST ISSUE WE SHALL TAKE UP THE PROBLEM OF "JAZZ."*

*IS "JAZZ" OUR NATIONAL MUSICAL EVIL?*

*IS AMERICAN MUSICAL PROGRESS BEING HAMPERED BY JAZZ?*

*OR*

*IS JAZZ A NEW NOTE IN AMERICAN MUSICAL ENDEAVOR WHICH WILL IN TIME GIVE A NEW CHARACTER AND A NEW FLAVOR TO THE COMPOSITIONS OF OUR SERIOUS COMPOSERS OF THE FUTURE?*

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We want your vote. It will help in forming opinions of thousands when published with others in THE ETUDE.

Please do us the favor of sending us to-day on a penny postal your personal opinion on the following. Just copy the sentence following which expresses your mind:

1. *I AM OPPOSED TO JAZZ OF ALL KINDS.*
2. *I AM IN FAVOR OF THE BETTER CLASS OF JAZZ AND FEEL THAT IT WILL IN TIME INFLUENCE AMERICAN MUSICAL COMPOSITION IN A CHARACTERISTIC AND ORIGINAL MANNER.*

SEND YOUR POSTAL CARD VOTE with or without your name and address so that it will reach THE ETUDE office

**Before June 15th, 1924**

(Address Postal — Jazz Problem, THE ETUDE, Philadelphia, Pa.)

*Read what the eminent composer,*

PERCY GRAINGER,

*has to say on "THE GENESIS OF JAZZ."*

*The August ETUDE will contain articles for and against Jazz by prominent musicians, among these will be one from*

PAUL WHITEMAN,

*often called the "Emperor of Jazz," who in eight years has revolutionized the old-fashioned ideas of Jazz and incidentally jumped his income from four figures to six figures. In this article he will tell why he pays his leading saxophonist ten times as much as the player in a great symphony orchestra receives.*



# Memory Work and Public Performance

*By HAZEL GERTRUDE KINSCELLA*

ALL, at various times in our lives wish that we might own this thing or that. Some one has said that "memory is ownership in mind." Whatever we are able to remember is our own mental property which no one can take from us. To be useful, this property of ours must be so classified that we can easily call it mind; and, in the case of memorized music, the pianist should be able to see its location upon the keys of the piano.

There are several kinds of memory; and in the order of their importance, these are:

1. *Mental Memory*, in which one learns the real make-up of the composition. One should be able to visualize anything memorized; that is, one should be able to see it, mentally, exactly as it looks upon the printed page; just as one recalls a picture seen in a book or one thrown upon a screen. To secure this ability, a pupil should usually learn but a small section of the composition at a time, the size of this section to be determined by the age and experience of the pupil.

### Phrase at a Time

The pupil may take only a phrase at a time, learning first one hand and then the other, fixing every detail in the memory, and then putting both hands together. Gradually he will be able to add the phrases to each other, in pairs, in threes, in fours, until he can play a whole page. All this work should be done at a very slow *tempo*, and gradually the phrases will come to sound, to the pupil, like familiar voices. One should analyze all difficult passages. A very young student, just beginning his memorizing, should analyze his little piece, the same as the more advanced student. The word "analyze" worries or frightens some, or is not clearly understood; so it is often well not to mention the word, but to go through the piece, a page at a time, with the pupil, having him really analyze, unconsciously.

Take as an example, the "Golden Wedding" (also called "La Cinquantaine") by Gabriel-Marie. First memorize its key signature, the key (whether major or minor), the time signature, and the general style of the piece. The student may divide the first sixteen measures into phrases of four each, numbering them I, II, III and IV. Then he shall find for himself, the likenesses and differences in the different divisions. This is one of the secrets of ready memorizing. He will find that Division I is made up of two distinct parts of two measures each, the last one an exact repetition of the other. That greatly simplifies matters, for now he need only memorize the first two measures and repeat them exactly. The next four measures, Division II, are altogether different, and must be memorized separately. They end in an extended trill with an upward inflection. Now comes Division III, four measures exactly like Division I—so that is simple, no extra work needed here. Then in Division IV, the four measures are the same as those of Division II, with one exception—instead of the upward inflection, the trill comes to a close by dropping to the A, the keynote of this section of the "Golden Wedding." What seemed a big task, was comparatively simple, after all. One may go on through this piece and through others, and find the same features in evidence. Sometimes repetitions are more hidden, the theme repeated in a different key, or with different accompaniment, or with additional embellishments.

### Guide Posts

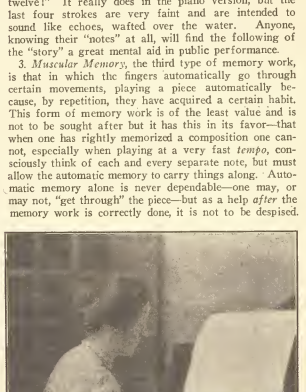
In learning a piece, one should learn, not only the exact notes and rests, but also, *especially*, the beginning notes—left and right hands—for each section of the piece. Have these ready as guide posts or "finger boards;" for in actual performance of the piece one must think, largely, in sections—the mind constantly looking a little in advance of the actual playing, and thinking—"What next?"

Analysis of special features of a composition, as cadenzas, and long runs, should be to find out what they are really made of. Many seemingly obscure things are very simple when closely observed. Are the cadenzas really scales, or are they little "finger patterns," repeated over and over, up and down the keyboard?

2. *Musical Memory*, the second type of memory work, must always play its part in the performance of any composition. Almost every composition, whether it be a Beethoven Sonata, or a piece of descriptive music like the *Mill in the Black Forest*, by Eilenberg, creates in the mind a certain definite picture or story, which is recalled by each repetition of the music. Possibly no two people imagine the same "story" for the same piece. Each has a right to his own, and the teacher should always encourage the pupil to create his own. Children should memorize all their little pieces, as early memorizing creates the right habit, and the work becomes easy, as in anything much practiced.

To illustrate *musical memory*, take briefly the "story" or "program" of the Liszt "Gondolier." The introduction is meant to illustrate or depict the incoming tide, each wave coming a little nearer along the beach than the one which preceded it. Then is heard the simple melody—an old gondolier's song—one, we are told, which has been sung by the gondoliers of Venice as they have pushed their picturesque barques about, for many centuries. This melody is repeated several times, with varied accompaniments and embellishments, and with varieties of force, making the singers seem now near, now far away. Then toward the close, the great bell in the tower of St. Mark's Cathedral tolls the hour of midnight. Each of the strokes, played by the left hand, far down in the bass, is held over by the pedal and gradually dies away as a bell's tolling naturally would, while between them we hear fragments of the beautiful gondolier's song, which becomes fainter and fainter as the singers drift far out to sea in the soft, quiet moonlight. One observant little girl, on hearing this played after having been told the "story," astonished the player by saying—"The bell struck sixteen times instead of twelve!" It really does in the piano version, but the last four strokes are very faint and are intended to sound like echoes, wafted over the water. Anyone, knowing their "notes" at all, will find the following of the "story" a great mental aid in public performance.

3. *Muscular Memory*, the third type of memory work, is that in which the fingers automatically go through certain movements, playing a piece automatically because, by repetition, they have acquired a certain habit. This form of memory work is of the least value and is not to be sought after but it has this in its favor—that when one has rightly memorized a composition one cannot, especially when playing at a very fast *tempo*, consciously think of each and every separate note, but must allow the automatic memory to carry things along. Automatic memory alone is never dependable—one may, or may not, "get through" the piece—but as a help *after* the memory work is correctly done, it is not to be despised.



HAZEL GERTRUDE KINSCELLA

Of helps to memory work one might mention many. One of the greatest is the practice from memory of all scales and arpeggios, as with these and their fingering so mastered that they are automatic, the player is saved many hours of extra work. Another help is that children should memorize *something*, each lesson, from the very beginning of their studies. Another great advantage to be used by the more advanced student, is to memorize things first while they seem fresh and interesting and the mental image is clear, and then do most of the mechanical work without notes, only referring to them for an occasional "setting straight" of any mistakes which may have crept in. And finally, listen to what is being played.

### Technic and Habit

The technic of any art grows from habit. In memory work, habitually correct practice teaches one of the structure of the piece, also its emotional message. The thorough knowledge of both these sides of the construction of a composition is invaluable, when it is played before others, whether from printed music or not. And just as a pupil learns the technic of scale, arpeggio, or octave playing, so the same pupil learns to play in public with confidence—by practice.

It is best that a pupil should learn to play, even during the first year's study, before others, and without notes. The playing without notes may be carried to an extreme—be made a fad—but it is nevertheless true that many a pupil could easily have had success in public playing if only he had been urged and encouraged to play from the very first.

Fine, thorough preparation must always precede public performance; and a student should play with as much thoughtful care when he plays for only one person as when he plays for a hundred or more. A splendid way for a young student—especially a timid one—to make his first public appearance is by playing a duet, for in this he has the inspiring companionship of the other player, and still has all the thrills of "being before the public."

When he must play alone the teacher should be very sure that he is really prepared before he is allowed to appear. Having studied his piece from the three different angles—how the notes *look*, how the notes *sound*, how the notes *feel*—he should be submitted to the following tests. Before a pupil can appear at a public recital, he may be given an opportunity to play semi-publicly, either before a number of other students, as in a studio recital, or before any other informal group of people. Before he plays even there, however, he should be able to play his piece in any or all of the following ways, without the music:

### Tests for Memory

1. He should be able to play the melody alone.
2. He should be able to play the bass alone.
3. He should be able to play the right hand alone; and in this, as when playing the bass alone, it will give the player a very safe and sure sensation, to play each part, both slowly and up to the required *tempo*, with all the proper *crescendos* and *diminuendos*.
4. He should be able to play from any starting point in the piece which the teacher may suggest. One should be able to play "backwards"—that is, play the last page, then the one before that, and so on. Many people well started at the first of a piece can go bravely through it, who do not really know it at all. Especially helpful is it to play "backwards" in suites, as in "Papillons," by Schumann, or other similar compositions, playing from the last division to the first.
5. He should be able to tell the key of the piece, and its first notes in each hand.
6. He should be able to describe accurately the entire piece orally, recalling every change of key, rhythm, or general style. For instance, when studying such a piece as the 32 variations in C minor, by Beethoven, or similar compositions, one should be able to describe as well, the general style of each variation, in its order.
7. He should be able to play either hand alone while the teacher supplies the other part, at his own, or at a second piano.
8. He should be able to play it all *very* slowly. In this way one finds at once the weak or uncertain passages. It should also be played without the aid of the pedals.
9. He should be able to play it with absolute accuracy at the required or suggested rate of speed.
10. He should be able to *think* through the entire piece,

with all of its progressions. Then when he plays, he should really "say something" with his playing, really suggest some idea or mood by his playing.

When a teacher succeeds in getting some one piece learned in these different ways, he will discover that the pupil has a very firm grasp upon it. Some one may say that "it is only a little piece—surely it is not necessary to do *it* in so many ways." It may not be absolutely necessary, but it is certainly wise, for anything that adds to an accurate and artistic performance of even the simplest piece is not wasted effort.

Should there be varieties of force used—from *pp* to *ff*—the teacher should hear the student play in the hall where the recital is to be held, for one must always take somewhat into account the size of the hall and the effect of the acoustics upon the sound or effect of the performance.

### Characteristic Appeal

In preparing a rather brilliant piece for public performance, it is sometimes wise to practice, at the same time, studies or etudes of the same general style as the piece, as this will help to perfect that particular type of technical development, while resting the ears and nerves from continuous practice upon the same melody. One can, after a period or such practice, go back, refreshed, to the work on the piece. For the cultivation of a brilliant technic of a general character nothing is better than to work on Czerny, Clementi, Henselt, or Liszt Etudes. Work on any of Bach's compositions will cause the student to concentrate his attention upon the work in hand, give him a polished technic, and develop in him a fine sense of phrase limits and general form. Three ever-interesting sources of pianistic technic are scales, arpeggios and Bach.

When a student is preparing a number for public performance, he must also think out and decide upon the characteristic feature or appeal of the work of the composer. The writers of the old classics, as Bach, Scarlatti, Pergolesi, and others, delighted in formal balance, and to this, the player should give prominence. The Schubert works are intensely melodic, while the writings of Debussy, and of many modern writers, are notable for their atmospheric charm. Then the student should always have some very simple exercises suitable for daily use, which, in a concentrated form, are useful in keeping the hands and fingers flexible.

The wise teacher will know that one of the surest elements in the successful public appearance of her pupils, taking for granted, of course, perfect preparation, is in the choice of the work to be presented. Many pupils are very ambitious, and wish to play in recital, pieces which their general state of advancement makes them unable to play to the best advantage.

An experienced teacher will know that a pupil should play in public a piece which does not tax his playing ability to the extreme—he will then have reserve force. It is often advisable, in the case of the recital appearances of young children, to use some of the regular study material on which the pupil has been working, and which he has brought to a high degree of perfection. In many cases, much pleasure may be given by the *musical* performance of little *etudes* or studies taken from the instruction book.

## Suggested Self-Help Questions on Miss Kinscella's Article

1. *What is the first step in memorizing difficult passages?*
2. *What are the "guide posts" in musical memorizing?*
3. *Should children memorize?*
4. *What is a good kind of piece to use for the first public performance of a pupil?*
5. *Should the pupil be able to play hands separately from memory?*

"The most encouraging sign in the musical world is the activity of the many women's clubs throughout the country. They form the vanguard in the advance of music appreciation, and it is the women who will play a large part in the organization and financing of the great opera houses which are bound to come in the near future."—Richard Hageman.

*To know good music, real music, is to love it; and to love there is love of music there is always promise of good morals, good citizenship; for love of the true and beautiful makes for better men and women, and a better world in which to live.*

*—Tacoma Ledger.*

## A Table for Correct Fingering of Common-Chord Arpeggios

By Conrad Wirtz

Correct fingering is a most important element in arpeggio playing. Probably every pupil, practicing arpeggios, has been in doubt as to when to use the third finger and when the fourth. The table of fingering for the common-chord arpeggios, given below, has been found very useful in overcoming this difficulty.

This table is intended for those who study arpeggio playing as a technical exercise (not from printed notes), where the student is taught how to form the arpeggios from chords.

The manner of using this table is as follows:

First, find the key in which you are to play, in the left-hand column. Be sure to notice whether you want a Major or a Minor key. Then, take the fingering for the first position, R. H., marked opposite to this key and repeat the series of fingers up to the dash as many times as the number of octaves your arpeggio is to be. Use the figure marked after the dash for the top note only

In descending, begin with the figure after the dash and then repeat the remaining series, backwards, until you come back to the starting point.

Take the second, and then the third position in a similar manner.

The left hand starts with the figure marked before the dash, and then takes the remaining series, repeating them as often as needed.

For example, let us suppose our key to be F major. We will find this key in the upper left-hand box. The fingering marked opposite to this box is R.H. 1 2 3—5 for the first position. If our arpeggio is to be two octaves long, we will play

F A C F A C F
1 2 3 1 2 3—5

Downwards, we need only to reverse the order. The second and third position will be, respectively

A C F A C F A  C F A C F A C
1 2 4 1 2 4—5  1 2 4 1 2 4—5

If our arpeggio is to be four octaves, we repeat the first three figures four times instead of two times.

For the L. H. we will find for the first position,

F A C F A C F
5—4 2 1 4 2 1

and so on with the other position.

### A Time Tried Device

The writer has used this table in his teaching for a number of years and has had very little, if any, trouble about correct arpeggio fingering. Each pupil is given a type-written copy of this table for use during practice. The chord from which the arpeggio is to be formed is taught in its three positions and then the pupil practices the arpeggios through all keys, hands separately, taking one key for each lesson, until correct fingering habits are established.

Fingering for Seventh-chord (four-note) arpeggios needs no special table, since the fingering for these arpeggios is all uniform, with only such modifications as will be readily understood by any pupil having a well-founded habit of correct fingering for the common (three note) arpeggios.

| KEYS | | FIRST POSITION | SECOND POSITION | THIRD POSITION |
|---|---|---|---|---|
| C, G, F, F♯, G♭ Maj.....<br>A, E, D, D♯, E♭ Min..... | R.H<br>L.H | 1 2 3—5<br>5—4 2 1 | 1 2 4—5<br>5—4 2 1 | 1 2 4—5<br>5—3 2 1 |
| D, E, A Maj.....<br>G, C, F Min..... | R.H<br>L.H | 1 2 3—5<br>5—4 2 1 | 2—1 2 4<br>4 2 1—2 | 1 2 4—5<br>5—3 2 1 |
| E♭, A♭, D♭ Maj.....<br>F♯, C♯, G♯ Min..... | R.H<br>L.H | 2—1 2 4<br>2—1 4 2 | 1 2 4—5<br>5—4 2 1 | 2 4 1—2<br>4 2 1—2 |
| B Maj..... | R.H<br>L.H | 1 2 3—5<br>5—3 2 1 | 2 3 1—2<br>3 2 1—2 | 2—1 2 3<br>2—1 3 2 |
| B Min..... | R.H<br>L.H | 1 2 3—5<br>5—4 2 1 | 1 2 4—5<br>5—4 2 1 | 2—1 2 3<br>4 2 1 2 |
| B♭ Maj..... | R.H<br>L.H | 2—1 2 4<br>3 2 1—2 | 1 2 4—5<br>5—4 2 1 | 1 2 4—5<br>5— 2 1 |
| B♭ Min..... | R.H<br>L.H | 2 4 1—2<br>3 2 1—2 | 2—1 2 4<br>2—1 3 2 | 1 2 4—5<br>5— 2 1 |

## Walking Time

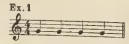
By Mrs. P. R. Turner

Experience teaches us that in the training of young children, imagination is a great factor.

Very few really comprehend the subject of Time in its relation to music. In using the following method, I have had wonderful results; first, by gaining the attention of the child, then the interest and experience of demonstration in its own body, feet and fingers.

Beginning with Quadruple Time, which I explain is quad (4) ruple (rhythm), I place on the blackboard

Ex. 1

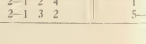


Taking the child's hand—we walk across the studio, counting 1, 2, 3, 4, with a natural walking step, each foot marking a count. We call it the marching step.

The child then goes to the piano *feeling* the Time and plays the four notes as she walked them.

Next I write

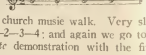
Ex. 2



This I call church music walk. Very slowly we walk and count, 1—2—3—4: and again we go to the piano for that *long note* demonstration with the fingers.

Then comes

Ex. 3



This we have named the soldier's quick-step. At a lively gait we walk the measure counting 1—2—3—4; after which we have the piano demonstration.

In the same manner, we take up Triple and Duple Time, and their figurations, until these forms are thoroughly understood. Then I mark the accent. Strong accent we mark with Δ and weak accent with —. My pupils are then ready for the study of Compound Time.

## Composer or Performer

While practically all the composers of note have been passable performers upon some standard musical instrument yet few of them have shown brilliantly in this field. On the other hand, the eminent virtuoso performer has not risen to the greatest heights in composition.

Of the former condition read what Schumann said:

"Experience has proven that the composer is not usually the finest and most interesting performer of his own works, especially of his newest, last created, which he cannot yet view from an objective point. It is more difficult for a man to discover his ideal within his own heart than in that of another. And should the composer who needs rest at the conclusion of a work strive at once to concentrate his powers on its performance, his judgment—like over fatigued sight that tries to fix itself on one point—would become clouded. We have seen examples of this, when composers have wholly misinterpreted their own works by such a forced manner of procedure."



# What to Teach at the Very First Lessons

*By JOHN M. WILLIAMS*

Section V.

*This Series Began in The Etude for January*

### Grease Spots

When taking music lessons the pupil should be taught from the very beginning "how to study." He should not be allowed to play his pieces straight through every time, vaguely expecting that by doing so he will eventually be able to play them. Most pieces and exercises have certain spots which are stumbling blocks, where practically all pupils stop, hesitate, or stumble and generally lose a few beats. Point these out at the very beginning. Illustrate by saying to the pupil: "If you have a nice silk dress and get a grease spot on it, would you wash the whole dress or would get some gasoline and apply it to the spot only?" The pupil generally sees how silly it would be to wash the whole dress—so explain that most pieces have grease spots in them and these must be removed "spot by spot," not by playing the entire piece through each time. I often use the simile of "A chain is as strong as its weakest link"—likewise a piece is as well learned as the spot in it.

### Recitals

Successful teachers have frequent pupils' recitals. More benefit is to be derived from frequent small studio recitals than one annual big affair. The pieces should be played entirely from memory and with ease and freedom. In other words, the pieces should be well within their powers. Have the pieces played up to time—played joyfully. Make each phrase say something. Dramatize the playing. *Play the piano: do not work or wrestle with it.*

Before each piece is played the pupil should recite, for instance:

"The name of my piece is "A Curious Story," written by Stephen Heller. This piece is written in the key of F Major. The signature is one flat—B♭; the time is two-four (2-4), which means two counts to a measure and a quarter note, or its equal, to each count.

Boys like pieces such as "Jolly Darkies," Bechter; "Happy Farmer," Schumann; pieces with "lots of pep," as one remarked to me.

### Summing Up

In the beginning of these articles I have spoken of lesson slips. My own lesson slip, which is a perforated pad, 10¼ inches long and 5¼ inches wide, looks like the illustration on this page.

Here is a technical slip of a child who has been studying about 10 months.

At each lesson write the name of the work to be practiced for the following lesson on the pad, tear it off and attach it with wire clips to the outside sheet of the pupil's music book. This keeps the salient points of the lesson before him during his practice time. I used to have a note book for each child, but I discovered that they very conveniently "forgot" the note book when they had not practiced sufficiently on a new scale or other exercise. If a teacher gets a big price for instruction, or small for that matter, the pupil's lesson period of thirty minutes should not be taken up by such remarks as, "What is the number of your Schmitt?" "Did you have transposition?" "What new scales to-day?" Half the lesson time is thus wasted in asking useless questions. The child should hand his or her music to the teacher. The teacher takes a quick look at the lesson slip, mentally noting where most of the lesson time will have to be spent—the weak spots. As a general rule, start at the beginning; but sometimes, if a piece or an Etude needs special attention, commence at the bottom of the slip and work up. The lesson slip in the illustration is from a regular pad and is filled out for a pupil who has been studying about ten months. Naturally a beginner would not be having the same items as an advanced one. At the end of nine months' lessons the average pupil's slip should embrace most of the items marked in the accompanying illustration.

We will begin at the top of the slip and explain exactly how to teach each item.

First: See that the pupil is seated at the correct height and the proper distance from the piano.

### Schmitt Five Finger Exercises

Yes, I use the old-fashioned Schmitt Five Finger exercises; but I use them in a modern way. Take No. 4, for instance. Have the pupil fall with dead weight of the entire arm on the first note *four times*. This relaxes the entire arm, gives practice in weight playing and induces freedom of the entire piano playing apparatus. Next play the exercise as written—legato—with high raised, pure finger exercise in quarter notes, eighth notes and sixteenth notes. Watch the wrist that it does not tighten. The pupil should practice each speed four times (total twelve times a day), though naturally you will not have time to hear that many at the lesson. Once or twice of each speed is sufficient. Next, play the same with wrist staccato. These exercises are so very simple that the pupil can concentrate on Correct Playing Conditions, on the "how" instead of the "what." No. 3 should have been practiced the week before, hands alone and will now be played hands together in the same manner as the first, four times each—legato and staccato. Be careful to play the fifth finger on the *end*, not on the *side*.

### Transposition

The next item is transposition. If the teacher asks to have an exercise played in D major, for instance, the pupil should answer immediately: "Signature two sharps, F and C," and proceed to play it in D major. It is important that this be done quickly so as not to waste time. "Pulling teeth," some call it. The pupil knows it or he does not—one of the two. If he knows it he should recite it quickly; if he does not he should learn it. A pupil has to be taught "How to *take* a lesson" and should be encouraged to take pride in the quickness or perhaps "wide awakeness" would be the better word, of his answers. I would like to say a few words here in regard to the value of the pupil reciting, instead of the teacher.

### Pupils Should Recite

For years I told my pupils things that I knew thoroughly and it generally went in one ear and out of the other. Now, I have the *pupils tell me*. In the beginning I was painfully surprised and shocked to discover that some of the things I had literally *told dozens of times* had not registered at all. But the new way works wonderfully; they enjoy "reciting" and I know exactly what they "Do not know." Give it a trial and see for yourself. You may get some jolts as I did, but it will do you both good.

### Crossing Exercise

In the crossing exercise begin by falling twice with second finger on Middle C. This falling I stress because it gives practice in the "Attack" touch and concentrates the mind on *freedom* of the *upper arm*—a very desirable attribute if we are going to have *freedom in playing*.

### Wrist Exercises

In playing the staccato sixths (the next item), keep a quiet forearm and have the hand "hinge" at the wrist. Play three ways: (1) repeated notes, single double and triplets; (2) the five tone scale with quarter, eighth and sixteenth notes; "impulse work," five tones played with one impulse.

### The Scales

The pupil should recite before playing each scale. Thus: D major scale, signature two sharps F and C. Then have it played quarter and eighth notes. When you teach sixteenths try using the word "drom'edary," with the accent on the first syllable, to get the rhythm. The pupils enjoy it and the task thus becomes a pleasure.

### Minor Scales

Before playing the minor scale the pupil should recite thus: A Minor Scale, relative to C Major Scale—Signature, no sharps nor flats. First play the natural minor one octave. Count *seven*. Next play the melodic minor, counting seven (raise six and seven ascending and cancel descending) and then the harmonic minor (raising seven both ascending and descending) *always counting seven*. The natural minor scale is played so the pupil will remember the sharps and flats from the major scale. Play it one octave. Use it to build the others from. If you teach the scales by tetrachords, try telling the youngsters that the minor scale is a monster with one body—the first tetrachord (the same in each form of the scale) and three tails, (the second tetrachord in the natural, melodic and harmonic forms). By counting seven when ascending (not descending) the pupil gets the correct idea of raising the sixth and seventh notes.

### Chords

Next on the slip come the chords. First teach the tonic or common chord and its inversions in the keys of C major, followed by G major, and F major (ceg-gbd-fac). Each should take about one lesson. The pupil should recite thus as he plays: C major tonic chord—root position—first inversion—second inversion. Use the down arm touch (fingers placed over the correct keys, wrist rather high, then let the wrist sink suddenly, quite low, and play two octaves and back. Treat G minor and F major in the same. Later study D, A and E scales, and so on. When these can be played easily, explain that there are three major chords in the key of C major—the Tonic on "one," the Dominant on "five" and the Sub-dominant on "four." From now on use three touches. Down arm touch for the tonic; up arm touch for the dominant, and the pure wrist staccato for the sub-dominant. Recite each chord as it is played.

### Arpeggios and Broken Chords

A thorough drill in broken chords is desirable before beginning regular arpeggio practice. Use only those with white keys C-G and F major, D, A and E minor. Have them played in quarter and eighth notes. The pupil should memorize this rule for fingering: From the little finger (fifth) side of the hand, "an interval of a third takes the fourth finger and a fourth takes the third finger."

### Chromatic Scale

When teaching the chromatic scale it is important that both the teacher and the

**STANDARD PIANO SCHOOL**

Phone M.4441 Date June 3rd 1923

| | | |
|---|---|---|
| Name: | *Bella Smith* | |
| Schmitt No.: | *1-hands alone*<br>*3-hands together* | *played wrist staccato and legato—1/4-1/8-1/16 notes* |
| Transposition: | *No. 30 in First Book—transposed into twelve major keys*<br>*Recite signature before playing* | |
| Crossing Exercise: | *Intervals of seconds and thirds*<br>*Overlap the crossing—quick thumb* | |
| Wrist Exercise: | *Staccato 6ths—1/4-1/8 & triplets (repeated notes)* | |
| Major Scales: | *17 major scales, 2 octaves, hands together*<br>*Recite the signature before playing each scale* | |
| Minor Scales: | *Natural*<br>*Melodic*<br>*Harmonic* *A-E-B* *D-G-C Mi* | |
| Chords: | *F. use 3 touches.* | *Tonic—down arm touch*<br>*Dominant—up arm touch*<br>*Sub-Dominant—wrist staccato* |
| Broken Chords: | *C-G-F Ma. D-A-E Mi*<br>*Two octaves and back; Hands alone; 1/4-1/8 notes* | |
| Chromatic Scale: | *Two octaves, hands together* | |
| Etude: | *No. 60 in Book—new*<br>*Nos. 55-56-57-58-59* | *Review five to ten times a day* |
| Piece: | *Happy Farmer—all by heart* | |
| Remarks: | *In scales and transposition recite the signature rapidly. Make a game of it and see how fast you can repeat them. Recite the signature in the same way in regard to chords.* | |

pupil understand why it is given. The chromatic scale is invaluable as practice for lightening and giving agility to the thumb (a very bungiesome and awkward finger), and the pupil should begin its practice early in his career, as it facilitates the passing of the thumb under as nothing else does. Have it played with rather high wrists—all black keys played forte—white keys, piano. This preparatory way of playing does wonders to keep the thumb from being too heavy when playing fast later. It causes the "lump" to disappear.

The correct way to teach the exercise or piece has been thoroughly treated in the preceding articles. Generally speaking, save the piece until the last, it is the dessert.

**Rewards**

Besides gold stars, which are used as a reward for pieces and exercises when correctly learned, an excellent idea for helping to keep up the interest in technical practice is to invest in a string of beads for each small pupil (these can be bought at any ten cent store) and hang them up on the studio wall with the name and age of the pupil at the top. Marbles, in long net bags about an inch wide, may be used for boys. For each perfect item (100%) on the technic slip, (Schmitt, scales, arpeggios, and so forth) allow one bead or marble. Have a piece of thread for the pupil to tie off the number they win at each lesson. Eventually, when they have earned them all, they are allowed to take them home. Perhaps I should mention here that the children from wealthy homes are just as much interested in winning their ten cent string of "pearls" as the children from the poorer families. They frequently become so excited over "winning beads" that they neglect to practice their pieces and exercises. Then have a "bargain day," and allow six beads or marbles for a perfect piece or exercise! All the same as "green stamps!" Children are just like their elders, they love a bargain.

**Self-Test Questions on Mr. Williams' Article**

1. *What are the advantages of a "Lesson Slip" in teaching?*
2. *How may time be saved in the lesson period?*
3. *What is a very important feature for the pupil to know about "How to take a lesson?"*
4. *Name three ways of playing wrist exercises.*
5. *Write an outline for teaching scales.*

## A Handel Shrine

In 1718 Handel became chapel-master to the Duke of Chandos, at his palace known as "Cannons," near Edgeware, hard by London. Dr. Pepusch, who had held the post since its establishment, retired gracefully in favor of the younger master. For the chapel, in Italian style, Handel wrote the *Chandos Anthems*, the *Chandos Te Deums*, and "Esther," the first of his English oratorios.

In 1720 Handel resigned from this position, to become director of Italian Opera for the society known as the Royal Academy of Music and began the most stormy part of his career as composer and impresario.

The "Grand Duke" died in 1744, and his palace was bought by a speculator who dismantled it, selling the marble staircase, the wonderful marble columns, and the equestrian statue of King George I, which still may be seen in various mansions of England. Although London has now encompassed the quiet village and country seat, still at this day, sitting far back from the surging street, the little chapel stands as when Handel played his last service there two hundred and three years ago.

## Three Ways for Practicing the Scale

By Eutoka Hellier Nickelsen

I. *Adagio*—Very slowly.
   *a.* Count 1-2-3-4 to each scale tone.
   *b.* Use a "depth" of tone.

II. *Staccato*—Detached.
   *a.* 1. Count 1-2-3-4 to each scale tone.
   2. Release key after count "2."
   *b.* Moderato in both Tempo and production (volume) of tone.

III. *Presto e legato*—Very fast and smoothly.
   *a.* Gradually increase the tempo.
   *b.* Use a Leggiero Touch.

## Sidelights on Human Nature

By Blanche Hamill

Those whose work takes them into various homes see many amusing and sometimes deplorable situations. As health conditions have made it advisable that I avoid too close confinement to the studio, a part of my pupils are taught in their homes. Some interesting episodes have been the result.

A young married woman sent notice that she had a new instrument and wished to begin lessons. Though absolutely ignorant of musical matters, she had purchased a copy of "The Trail of the Lonesome Pine" with which she wished to begin study. On being assured that it first would be necessary to know something of the notes and time and that the learning of music involved a certain amount of study she was greatly disappointed, and this first lesson became also her last.

Perhaps some reader has made the acquaintance of the pupil who takes her lessons regularly until her bill is due. Then she develops a sudden violent illness or an extremely busy spell of several weeks. At last, the agony over, she pays up and continues her lessons quite regularly again till the next pay day approaches. The pupil who prefers paying at each lesson often saves both herself and the teacher a deal of trouble.

Don't you feel like shaking the girl who drops down on the piano stool and launches into a voluble effusion on some subject entirely foreign to her studies! Each of us has met her; she does not know her lesson.

Two mothers asked me to give their little girls lessons at twenty-five cents an hour and allow them to practice on my piano. Generous mortals! "The children would progress faster under my daily supervision," they said. Fortunate it is that such people cannot read our thoughts.

One high school pupil had a mother who nagged her from the time she arrived at the front gate. By the time she was at the piano she was in such a nervous state that it required half the lesson time to get her sufficiently composed that she could benefit from the instructions given.

In one delightful (?) home, while I gave a child her lessons the lord and master strode up and down the adjoining room swearing at the wife about trivial details of housekeeping. One morning I arrived on time, only to have to wait while the family had breakfast. To the wife's remonstrance about keeping me waiting, he growled that I "got my pay for it." At the close of that lesson I pointedly reminded him that I was paid only for the time devoted to his daughter's lesson, not for the time they were at meals, and that I would return no more.

But with all these come many happy experiences, hours in homes that fill one full of inspiration and of confidence in the good at the bottom of human nature. And for these we can be thankful and especially that we can rise above and live in an atmosphere where the spirit of the beautiful, in which music has so great a part, predominates.

## Teach First the Effect—the Method Afterward

By Ruth L. F. Barnett

Many piano students, even the conscientious ones who attempt to follow the printed directions for interpreting the music they study, fail to produce the desired effects because they are too much concerned with certain hand movements they have been taught to employ. For instance, in playing staccato notes they have learned that the hand must rebound from the key in a definite manner; so the hand dutifully follows the prescribed formula; and the result is indeed a shortened note, but too often with an unpleasant tone from which the light crispness of the true staccato is missing.

There is a way to guard against this defect; and it can be used to advantage even in teaching very young pupils. *Teach first the effect and afterward the manner of producing it.* Teach by illustration how staccato notes should sound; then ask your pupil to describe the effect as it appears to him. When you are sure that his impression is correct, let him try to produce the effect in his own way, without having seen what you did to accomplish it. If he is a beginner his performance may be clumsy; but he will have learned that staccato marks require him to make a particular kind of sound and not merely to perform a prescribed set of gymnastics. Once this idea has taken root, it will be easy to show him a simpler way of getting the desired result.



## Virtuoso Pianists and Virtuoso Conductors

That the master of the keyboard does not always make a fine conductor and *vice versa* is fairly well known. Many great pianists might become greater conductors. Emil Paur, who used to appear on the same program as a violin virtuoso, a piano virtuoso and a conductor, was a far better conductor than performer. Safonoff was enjoyed more as a conductor than as a pianist. Gabrilowitsch and Ganz seem to be successful equally well in both rôles. Leopold Auer in his recently published "My Long Life in Music" (Stokes) gives his recollections of Von Bülow and Rubinstein in these dual rôles. Of Von Bülow he says, "As a virtuoso he did not reach the heights he scaled as a conductor, for in the latter capacity, aside from his technique as an orchestral leader, he was magnetic and carried the audience with him from the very first measure. As a pianist he never roused the same enthusiasm in the public; yet he was the first great piano virtuoso who was at the same time as great a musician as a conductor—and when he fronted the orchestra he could call forth effects hitherto unknown.

"With Anton Rubinstein the direct opposite was the case. When he played the piano he took the public by storm with his personality, as though he projected a wave of compelling magnetism; and he was applauded because his audience could not refrain from applause. Yet when he appeared upon the platform to lead the orchestra he never seemed at ease; and he conducted with his head bowed, as though trying to follow the score as closely as possible. At the piano, on the contrary, he played without notes and drew veritable orchestral effects from the instrument."

## To the Earnest Pupil

By Harriet B. Pennell

Pupils so often do not realize their own shortsightedness, and even egotism, when they are either silent or assert that they understand some point in the lesson which perhaps is only half clear.

It is but human nature, of course, to shrink from a display of ignorance if one can avoid it; but the best way to escape further embarrassment is to acknowledge our deficiency and get at the root of the evil while it is at hand. The wise student will not be afraid of losing the teacher's respect by this course.

If pupils only could understand how eager real teachers are to have their confidence and frankly spoken opinions, much better results would be obtained, and many lessons would have an added interest.

Allow no point to slip by without a clear understanding of it from the teacher. Make capital out of ignorance instead of seeking to impress the teacher with your mental alertness.

A never-to-be-forgotten rebuke was administered by the late William H. Sherwood, after a lesson in which my disappointment at his criticism was quite apparent, when he said calmly, "You come to me to be criticised, not to be praised."

## Quick Results

By George Boyer Ballard

1. The Best Possible Instruction. Make yourself clay in the hands of a master. Work with him. Do not resist him. Team work on the part of both teacher and pupil is what counts.

2. Do not fear obstacles nor evade them. The livelier you fight your way through them, the quicker your results.

3. Have good tools. The best workman in the world cannot get quick results with poor tools. Get the best piano or violin your means allow.

4. Do not expect your teacher to supply all the motive power. He is the starter and the chauffeur, but not the engine on the road to quick results.

5. Scales and Arpeggios are the finest kind of short cuts to quick results.

6. Master one thing at a time, if you want quick results. The pupil who strives to faster fingering, touch, rhythm, dynamics, velocity and nuance at one time is like an old woman running a race with her arms full of heavy bundles.

7. The Metronome is the meter of progress. Test your results by the metronome.

"No one can afford to do a piece of work negligently."



# The Musical Genius of the American Negro

*An Expert Paper upon "Negro Spirituals," "Plantation Songs" and the Achievements of Negro Musicians*

*By CLARENCE CAMERON WHITE*

*President of the National Association of Negro Musicians*

It is generally conceded that achievement is measured not so much in terms of actual heights attained, as in the amount of progress made from the point of departure. If this be true, when one attempts to write of the musical attainments of the American Negro he must establish by way of statistics and cold facts something of an historical background. The American has well-known respect for facts and also a great desire for general information; therefore the writer thinks it will not be amiss to mention first of all, statistics and general information that will contribute to the interest of this article, although in the main they have only an indirect bearing on the subject matter.

In America today we have somewhere between ten and twelve million people of Negro or African descent. Reckoning back to the slavery period, the United States Census Bureau tells us that the increase of the Negro population was 120 per cent. in the fifty years between 1860 and 1910. The progress of any people will be greatest by those groups which are in closest contact with civilizing influences. It is also true that races are human first and racial afterwards; so it is reasonable to suppose that since the slavery period the Negro has made his greatest progress in America. Over half a century, however, has wrought profound changes.

To America the Negro could bring only his music; and with his freedom his music was one of his greatest possessions. It is only natural that, with even a limited opportunity for improvement, he turned with greatest zeal to the development of this gift. Says Dr. W. E. B. Dubois, "The Negro is primarily an artist. The usual way of putting this is to speak disdainfully of his sensuous nature. This means that the only race which has held at bay the life-destroying forces of the tropics has gained therefrom as some slight compensation a sense of beauty, particularly for sound and color, which characterizes the race." There is no more pathetic chapter in the history of human struggle than the smothered and suppressed ambition of the Negro race in its daring endeavor to meet the greatest social exigency, to supply the professional demand of the masses; and, immediately after his freedom, this was especially true in music. The opportunities for the study of music were nil. The stronger and more aggressive natures pushed themselves into high callings by sheer force of untutored energy and uncontrolled ambition.

The federal census of 1900 furnished the information that there were three thousand, nine hundred and fifteen Negro teachers of music in the United States. Since that time the profession has grown to approximately seven or eight thousand. At first the Negro music student refused to put confidence in the Negro music teacher, notwithstanding the closer intimacy of social conditions. But with greater preparedness on the part of the Negro teacher, and with a growing pride in racial achievement, this has to a large extent ceased to be; and we find today most of the Negro schools equipped with a musical faculty of their own teachers.

### The Slave Period

Returning for a moment to the music of the Negro of the slave period, it is well to consider briefly his contribution in labor and also in Art. Running through all will be found his original and natural gift of song—everywhere a song and that song so unlike any other, so full of the human element that touches and grips and stays, that artist and layman alike respond to its thrill. Many have essayed to analyze the peculiar quality that gives the Negro music its extraordinary charm; but, though they give various names, few have caught its deeper and nameless meaning. Percy Grainger says, "It is the most American music imaginable, breathing the spiritual fervor and abandonment and the fragrance of sentiment so strangely typical of this wondrous, this generous-souled continent; yet world wide in its applicability."

The so-called "Negro Spiritual" or "Plantation Song" is so well known today that it may be of interest to record that as far back as 1871 these songs were introduced to both America and Europe by the "Fisk Jubilee Singers," a band of Negro students from Fisk University at Nashville, Tennessee. These singers, after a successful tour of American cities, visited England and even essayed a tour of the principal cities of Germany in 1877. Everywhere they were received with the greatest enthusiasm; and funds collected on these tours were used to erect "Jubilee Hall," one of the largest buildings at Fisk University, which stands today as a monument to this little band of Negro singers and to the power of their music.

The Negro's rising standard of education, which carries a deeper appreciation of the esthetic, has also brought a racial consciousness and pride in his musical background. He knows and is proud of the Negro blood in Chevalier Saint-George, born in 1745 in the town of Basse-Terre, Guadeloupe, who was a pupil of Gossec. Saint-George wrote two concertos for violin and orchestra and numerous quartets. Lawrence declares that Gossec and Saint-George were the first French musicians to write string quartets. We find the manuscript of his "L'Amant Anonyme" in the library of the Paris Conservatoire. Saint-George died in Paris, June, 1799. There is a street in Basse-Terre, Guadeloupe, which since November, 1912, has borne the name St. George.

*EDITORIAL*

***Mr. White, the author of this excellent article upon a subject about which "The Etude" receives frequent requests for information from Clubs, Colleges and various organizations, is an American Negro who has attained distinction as a violinist and as a composer. He was born in Clarkesville, Tennessee, but was brought up and educated in Oberlin, Ohio. He studied at the Oberlin Conservatory for five years. Later he went to Washington, where he taught in the Washington Conservatory and in the Washington Public Schools. In 1908 he went abroad and became the pupil in violin playing of M. Zacharewitsch, a noted Russian violinist, and also studied musical composition for three years with the late Coleridge-Taylor. Since his return to America he has made many concert tours as a violinist. He is now residing in Oberlin, where he devotes his time to composition. Some of his works have been played by several of the world's foremost violinists. The organization of which he is president couprises some nine hundred Negro musicians seriously interested in music.***



CLARENCE CAMERON WHITE

### G. A. Bridgetower, Mus. Bac.

The Negro is also proud of the Negro blood of George Augustus Bridgetower, violinist, born about 1779 in Biola in Poland. Bridgetower was a friend and associate of Beethoven; and it was he who played the famous "Kreutzer" sonata with the composer at Vienna in 1805. In June, 1811, Bridgetower took the degree of Mus. B. at Cambridge. He died in England, about 1845. A complete account of his career may be found in Thayer's "Life of Beethoven."

Edmund Dede, a New Orleans Negro, born in 1829, entered the Paris Conservatoire in 1857 and took high rank as a violinist. He composed numerous orchestral works. Perhaps the best known was "Le Palmier Overture." He died at Bordeaux, France, where for many years, he was conductor of the Opera.

One other Negro who achieved lasting fame in Europe was Joseph White, born at Matanzas, Cuba, January 17, 1836. Upon the advice of Gottschalk he was sent to Paris, in 1855, where he became an honor pupil of Alard, winning the first prize in violin playing in 1856. He composed a violin concerto and numerous small works. White was appointed a teacher at the Paris Conservatoire in 1864; he visited America in 1876, playing in New York and Boston with great success. On his Boston program in March, 1876, he played the Mendelssohn Concerto, Op. 64, and the Bach Chaconne. He died in Paris in 1920.

The musical world at large knows full well of the Anglo-African composer, Samuel Coleridge-Taylor, born in London, August 15, 1875, and who achieved lasting fame in thirty-seven short years. He died in London, September 1, 1912. Herbert Antcliffe calls him "one of the most original thinkers among musicians of his generation."

The achievements of these five musicians of Negro blood are achievements of which any race might be proud; and the American Negro realizes that with proper training he may reflect a degree of credit upon American Art. On the whole here in America the musical output has been both large and creditable, although, of course, comparatively little known. Few names have appeared, and only here and there work that could be called really first class; but this is not a peculiarity of Negro music. The sum of accomplishment is but an imperfect indication of what the Negro race is capable of in America, with proper technical training. And this proper training is eagerly being obtained by the present day Negro musician. The Negro youth is acquiring a degree of confidence and pride in his race that is awakening in him a new spirit; and his true poet soul, which has found expression in a humble way through his Plantation melodies, begins to mount to sublimer heights of expression. The storehouse from which he may draw are filled with material, albeit most of these storehouses are the minds of his hoary-haired parents and grandparents who are fast disappearing from his midst.

### Negro Spirituals

Many people in speaking of Negro music are inclined to think of it as consisting solely of Negro spirituals. They are possibly ignorant of the wealth of Negro compositions, both those based upon the spirituals and other Negro themes and music which is not Negroid in character or in any way connected with or expressive of racial feeling or idiom. For the past eight or ten years there has been a steady increase in the number of services for church choirs of other sacred compositions, and works of Negro composers for vocal solo, mixed choruses, pipe organ and violin solos. It is perhaps natural that the Negro singer has attracted attention first rather than the Negro composer. It is an accepted fact that even the untrained Negro voice has an appealing quality that arrests one's attention; but the Negro singer of today has not lost sight of the fact that proper training of the voice is essential to artistic singing; so we find most of them before the public today with highly trained voices.

### Famous Negro Singers

Most American musicians are acquainted with the name of Harry T. Burleigh, baritone soloist at St. George Church of New York and at the Temple Emanuel in the same city. Mr. Burleigh was born in Erie, Pennsylvania, (1866) where he received his early education, graduating from High School in 1887. Later he was a scholarship pupil at the National Conservatory of Music, New York, and at one time a teacher of singing at this school. He has travelled extensively abroad and it has been his rare privilege to sing for the King and Queen of England, Prince Henry of Prussia, Prince Louis of Battenburg, the Crown Prince of Sweden, and many other members of royalty and nobility. A pioneer for the Negro's right to enter the field of serious art, Burleigh has worked for years in New York, never lowering his high standard,

never doing anything that would compromise his dignity as a musician, and never allowing himself to be beaten back by prejudice. Quietly, unassumingly, but firmly, he has maintained his hard earned place among professional musicians.

Another Negro singer living in New York is Harry A. Williams, tenor, a native of Cleveland, Ohio, a one time pupil in Paris of Delle Sedie and Sbriglia. During his student days he became a great favorite in the drawing rooms of London and Paris. He became the friend of both Denza and Tosti whose songs he often sang accompanied by the composers. For several years before his return to America, Mr. Williams was a voice teacher at the London Academy of Music.

In Cleveland, Ohio is living Rachel Walker Turner, who for several years was a pupil of Madame Marchesi in Paris. Mrs. Turner was well known in musical circles in Paris and in London where she was introduced by the late Mrs. Ronald.

Musicians to-day are no doubt familiar with the achievement in London, Paris and Vienna of Roland Hayes, the Negro tenor, born in Georgia, and a product of the Hubbard Studio at Boston. Hayes was recently soloist with the Colonne Orchestra, in Paris, where he created a sensation by his artistic singing. Mr. Hayes is announced this season as one of the soloists of the Boston Symphony Orchestra.

During the past few years several Negro singers have graduated from America's best conservatories, winning high honors. Florence Cole Talbert, Antoinnette Garnes and one or two others have won medals from the Chicago Musical College. In instrumental music, where perhaps a greater mental effort had to be put forth to acquire a modern technic to become a successful performer, the American Negro has apparently had this mental qualification to surmount these great difficulties and has acquitted himself creditably. To mention a few who are not so well known as their qualifications warrant:

### Negro Pianists

R. Augustus Lawson, twice piano soloist with the Hartford (Conn.) Symphony Orchestra; a one-time pupil of Gabrilowitsch, and whose playing was highly complimented by Leschetizky when Mr. Lawson played for him in Vienna. Mr. Lawson has been for several years a teacher of piano at Hartford; and quite recently one of his pupils, who happens to belong to the opposite race, was made a teacher in one of America's large conservatories where Negro students are not admitted. Quite a choice bit of irony!

Several seasons ago, Hazel Harrison, a young Negro pianiste of Laporte, Indiana, a pupil of Victor Heinze in Chicago, and later a pupil of Busoni in Berlin, made her debut in the latter city, playing two concertos with the Philharmonic Orchestra.

A few years back, Helen E. Hagan, a Negro girl of New Haven, Connecticut, graduated from the music department of Yale University, playing her own piano concerto with the New Haven Symphony Orchestra under Dr. Horatio Parker, and winning the Sanford prize of $2,000 for foreign study, later becoming a pupil in Paris of Blanche Selva and a pupil in composition under D'Indy.

During the past season Cornella Lampton, a one-time pupil of the Oberlin Conservatory of Music and later a private pupil of Percy Grainger, graduated with honors from the Glenn Dillard Gunn School of Chicago, winning high praise from the Chicago critics for her artistic playing of a concerto with orchestra.

At the Institute of Musical Art in New York, Sanoma Talley, a young Negro girl of Nashville, Tennessee, won the $500 prize for her piano playing, graduating with honors for high scholarship.

Negroes who have attempted to gain distinction as performers on the stringed instruments and other orchestral instruments have had very little opportunity for serious work. As yet the symphony orchestras have managed to get along without their services. A few who were capable have applied but were unable to get employment. Personally, I know two members of leading symphony orchestras here in America who are Negroes, but who for obvious reasons prefer to be known as *Spanish*.

### Tragic Limitations

The picture of well-trained young Negro graduates is inspiring and tragic; inspiring in that each is a living proof that, when equality of opportunity is given, the line that indicates the "fittest to survive" cannot be drawn along racial differences; and tragic to think that these new beginners so accomplished of their color will have to suffer greater handicaps to achieve success. This is the reason why some of the Negro graduates of our best conservatories pursue courses, not altogether by choice, which follow the lines of least resistance. There is today living in New York a Negro violinist who won the diamond medal upon his graduation from a well-known Western Conservatory, and who was later a pupil of Becker at the Leipsic Conservatory, who is now a member of a "Jazz" band in New York. Another, a 'cellist of really great ability, a pupil for many years of both Schroeder and Schnitz, who is also a member of the same "Jazz" band. Still another Negro violinist, a graduate of the New England Conservatory of Music, under Winternitz, after having served in the American army during the World War, returned to France and studied there under one of the leading teachers. Returning home he has had to accept a place in the orchestra of a Negro moving picture theater in Washington, D. C. Any one of these mentioned is qualified to and would rather fill a more dignified place in some body of symphony players. These cases are cited, not to show that Negroes should be given places in symphony orchestras simply because they are Negroes, but that they might be accepted in spite of the fact, when they are really qualified.

A few years ago Will Marion Cook, the Negro violinist and composer, and a one-time pupil of Joachim in Berlin, formed an orchestra made up of a number of these talented Negro instrumentalists and took them to London where they created a great sensation, playing programs of good orchestral literature in a highly creditable manner. It might be that some philanthropist will yet endow a Negro symphony orchestra in America. It is well worth considering.

### A Negro National Conservatory

We read that there has been established in Boston, by Minkowsky, of Ilawa, a Jewish National Conservatory to promote the study of Jewish music, especially of the liturgical type. The same sort of thing has been launched in New York by Harriet Gibbs Marshall, the first Negro graduate of Oberlin Conservatory for the establishment of a Negro National Conservatory for the study and development of Negro music. There are approximately a dozen Negro schools of music with complete faculties already established throughout the United States, and most of the Negro schools in the South have well-equipped music departments under the direction of well-trained Negro music teachers. A movement is now on foot to establish throughout the United States Community orchestras at the various Negro Community Centers, as a branch of the excellent work being done by Community Service among the Negro population of America. The "Boston Chronicle," a Negro publication, remarked editorially, after hearing one of these orchestras already established there:

"Community Service made a happy discovery of a practical way of social uplift by establishing an orchestra to give concerts in the Negro districts. The project, when the first met with the hearty response of our people. They have listened gladly. Of all phases of Afro-American growth, music is none who loves music more than ours. To guide this love in wise channels, making it contribute to our growth and development as American citizens, is the crux of our social problem. These concerts merely show the possibilities of music to awaken higher feeling and promote better good will. We believe that the salvation of the black man is just as possible with an orchestra as it is with a plough. May these orchestras increase! Then into our communities would come the Drama—in short all of the fine arts to minister to the higher life of our group, with a natural love for the Artistic."

### Famous Composers of Negro Birth

In the field of composition several names are comparatively well known. First and foremost is Harry T. Burleigh, whose arrangements of Negro spirituals are to be found upon the programs of many celebrated singers. Quite apart from these excellent arrangements, Mr. Burleigh has written numerous compositions for piano, chorus, and for violin and organ. During the World War his "The Young Warrior" was used extensively in Italy and aroused great enthusiasm wherever heard. Many of his art songs are well known and used by American and European musicians. Naming a few other songs by Mr. Burleigh: "Five Songs of Lawrence Hope," "Her Eyes Twin Pools," "The Grey Wolf," "Saracen Songs," "Little Mother of Mine," "Three Shadows," and for mixed voices, "Ethiopia's Paen of Exaltation," and "O, Southland;" and for violin and piano, "Southland Sketches."

R. Nathaniel Dett (born, Drummondville, Quebec, 1882), of Hampton Institute, has attracted attention by his piano compositions and choral writings. His "Chariot Jubilee" is used by numerous choral societies both in the United States and Canada. For several years Percy Grainger has featured his "Juba Dance" both in America and Europe. Mr. Dett has also written, among other things, "Enchantment Suite" for piano, which includes "Incantation," "Song of the Shrine," "Dance of Desire," "Beyond the Dream;" and for violin and piano, "Ramah."

J. Rosamond Johnson, a one-time pupil of the New England Conservatory of Music, has written numerous songs. His "Since You Went Away" was featured a few seasons ago by Amato, and his "Morning, Noon and Night" by Graveure. The late David Bispham sang for several seasons Will Marion Cook's "Exhortation;" and his "Swing Along" has been used extensively by numerous choral societies in America.

N. Clark Smith, a vocal pupil of Oscar Saenger, has composed numerous choral and orchestral numbers of real merit. His "Rhapsody on Negro Airs" has been highly commended by Rudolph Ganz, conductor of the St. Louis Symphony Orchestra.

Among composers for the organ, Carl R. Diton, of Philadelphia, a pupil of Constantin von Sternberg, and later a pupil at Munich, Germany, has attracted wide attention. One of his compositions has been extensively played by Clarence Eddy, the eminent American organist. Mr. Diton has also written in the larger forms for orchestra and already has his first symphony in manuscript.

Gerald Tyler of St. Louis, Missouri, was one of the three musicians of that State selected to write the music for the Centennial drama in commemoration of the one hundredth anniversary of Missouri's admission to the Union. The music was presented by the Morning Choral Club and the St. Louis Symphony Orchestra. One St. Louis paper says, "Yes, the most important musical feature in the celebration of the one hundredth anniversary of a former slave State was composed by the son of a former slave." Numerous compositions of Mr. Tyler's have been published by Schirmer, of New York. Among them, "Ships That Pass in the Night," "Syrian Lullaby," "Dirge for a Soldier" and "Heart O'Fancy." Three of these songs were mentioned recently in a leading music journal as among the most important songs published this season. Mr. Tyler is a graduate of Oberlin Conservatory and was later a vocal pupil of Herbert Witherspoon.

Maud Cuney Hare of Boston, who was perhaps the first to collect and bring to the attention of the American public the beauties of New Orleans Creole music, has appeared successfully in lecture-recitals with William H. Richardson, baritone, throughout America and more recently in Cuba.

Among young Negro composers who bid fair to attract attention are J. Harold Brown of Fisk University, Nashville, Tennessee, who is writing very original piano music, and a young African, Nicolas Taylor, who is a scholarship pupil at the Institute of Musical Art in New York. Taylor already has to his credit an attractive orchestral overture on African themes and a cantata for chorus and orchestra. Nora Douglass Holt Ray of Bethlehem, Pennsylvania, with the degree of Master of Music from one of the Chicago conservatories, has written attractive piano music and songs, not to mention four excellent string quartettes. Edmond T. Jenkins, a native of Charleston, South Carolina, at present a teacher of clarinet at the Royal Academy of Music (London) where for several years he was a student, has written charming piano music and has appeared in London as a conductor of orchestras. Edward Margetson, a native of St. Kitts (B. W. I.) and a pupil at Columbia University, New York, is writing piano music and songs that are highly praised by his instructors there. Hall Johnson, a gifted violinist and pianist, and J. Harvey Gethers, a student at the University of Pennsylvania, have written excellent music, the former a string quartet on Negro themes and the latter a sonata for violin and piano that won a prize in a contest of original compositions offered by the Manuscript Society of Philadelphia.

At the High School memory contest held in Chicago in March, 1923, the only American composition played by members of the Chicago Symphony Orchestra was one written by an American Negro.

### A National Association

The National Association of Negro Musicians, organized in 1919 with Henry Lee Grant as president, is doing a splendid work in encouraging the serious study of music among Negroes. This organization has as its object: "To foster Negro talent and labor for economic and educational betterment of the music profession." During the past four years over fifty local organizations have been established throughout America with a total membership of about nine hundred. Conventions have been held in various centers of the United States; and from these conferences the wholesome resolutions outlined below followed in the wake of discussions, papers and inspiring musical numbers:

*(a) A stimulus to the feeling of personal duty in the cause of Negro music and the profession at large.*

*(b) Sensitiveness to need of personal improvement.*

*(c) Pride in the musical power of the Negro race.*

*(d) A new vision of possibilities of Negro Folk songs and Negro music in general as a means for establishing a Negro school of music in America as a direct contribution to American Art.*

In recent years, with the establishment of foreign scholarships by philanthropists and with the establishment of the Franco-American school at Fontainebleau, the Negro composer hopes for some kind of encouragement to contribute his bit to the glory of American art. He has peculiar gifts which merit all possible cultivation and which will some day add to the glory of the country. William Dean Howells once said, "I permit myself the imaginative prophesy that hostilities and prejudice which have so long constrained the Negro are destined to vanish in the Arts; that is to be the final proof that God has made of one blood all nations of men."

## Help Your Fellow Musicians

By D. G. Woodruff

The struggle in music is never light. Progress depends in a large measure upon:

1. The results of your work combined with your talent.
2. The appreciation of these results by the world in which you live.

Did it ever occur to you that you might injure the business and professional prospects of a fellow-worker through some ill-chosen word of criticism. "Her voice is very lovely, but everybody knows that her breathing is old-fashioned." "His technic is as hard as a stone." Such remarks do no good and may do much harm.

It is only in the company of little-minded people that such thrusts are current. The higher the musician has climbed the more he is likely to realize how hard it is to overcome certain weaknesses and the more liberal he is certain to be in his attitude toward others. It is usually the little dog that does the most barking.



# Making Scale Playing Worth While

*By FREDERICK CORDER, F. R. A. M.*

*Professor at the Royal Academy of Music, London*

(Editor's Note—The Etude *is a free forum for vigorous and experienced musical minds of the entire world.* The Etude *has never been subsidized in the sense that an absolutely free expression of opinion is restricted by any outside influence. Mr. Corder, for instance, frankly condemns "dumb pianos," or "practice keyboards." We know that many musicians of standing have favored them, when used under certain conditions.* The Etude *expresses both sides of such problems, but never lends itself to any proprietary exploitation.)*

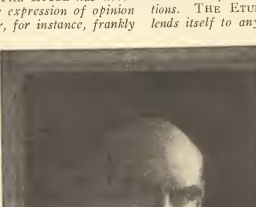
I would like every teacher and intending teacher of the pianoforte who sees this page, to pause and think for a few moments before reading it, to then write down in a few words his or her answer to the three following questions and to compare these answers with mine:

1. What is the good of scale practice?
2. If we practice scales how should we do it?
3. How much time should we devote to it?

### 1. What Is the Good of Scale Practice

To this question the true answer will only be given if we can detach our minds for a moment from the pianoforte and think of some other and simpler instrument, such as the Violin, Flute or Cornet. The fact that pianopraps you know nothing of any of these is no drawback. Most children have tried to play a tin whistle and succeeded more or less well. What was the first step you had to take in order to produce music from this instrument? You covered the ventholes with your fingers and then uncovered them one by one, producing sounds higher and higher by steps of tone and semitone. In doing this you could not fail to notice the structure of the major scale—two whole steps and a half step, three whole steps and a half step—and how this differed from the minor, or any other form of scale.

Beyond remembering this fixed order of tones and semitones there was no greater difficulty in playing one scale than in playing another; and the same holds good of the violin, the harp or the human voice. Far otherwise is it with the pianoforte, where the matter is complicated by the fact that the human hand is possessed of four fingers and a thumb. The keyboard, being so constructed that one scale exactly fits the hand and the remaining 23 do not, explains why, in learning to play our instruments we have to accustom the fingers to make a lightning-swift decision in what order they shall follow one another. It is, of course, possible to play tunes and simple accompaniments on the piano, as on the zither or banjo without more than a theoretical acquaintance with scales and keys—there must be some—but to attain to any facility on the keyboard the hand requires, in addition to this, years and years of training, until every possible succession of fingers and thumb has become so familiar as to be intuitive and automatic. This is a fact which must be known to all, but which the thoughtless often fail to keep clearly before them.

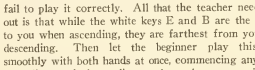


PROF. FREDERICK CORDER

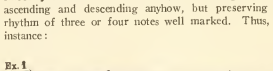
### Why, the Scale of B Major

Chopin is said to have been the discoverer of this simple fact; the pupil having been once shown this scale on the instrument—*not written down on paper*—can hardly fail to play it correctly. All that the teacher need point out is that while the white keys E and B are the nearest to you when ascending, they are farthest from you when descending. Then let the beginner play this scale smoothly with both hands at once, commencing anywhere, ascending and descending anyhow, but preserving the rhythm of three or four notes well marked. Thus, for instance:

Ex. 1



*L.H. the same, an 8va lower*



### Identifying the Keys

The realizing of what key we are in at the moment, and consequently what finger-succession is likely to be required, goes far to simplify this difficult task; and so, to great extent, a good technic is the measure of a player's musicality. But instances are not rare of persons who have attained to phenomenal dexterity while yet possessing little musical mentality. It is to be hoped that these reap more pleasure from their labor than they give to other people.

The good of scale practice, then, is to render the choice of a suitable fingering for any particular passage *subconscious* or instinctive.

### 2. How Should the Beginner Practice Scales?

Here we come to a very complex matter. Most people—with the old, old fault of using their eyes rather than their brains, take the plain array of white keys as their starting point, because it *looks* so simple. They forget that this ignores the important feature of a scale, the *two whole steps and a half step—three whole steps and a half step*, which is the first thing the fingers should learn. They forget that a serious obstacle confronts them in the fact of the two hands having their fingers in opposite order, so that unless we practice the hands separately or in contrary motion we are going a clumsy way at work. Surely we ought to learn the easiest scale first? Will you guess which that is? Which scale fits the hand like a glove, indicates its structure most clearly and has both thumbs coming at the same time?

### Millions of Miles of Scales

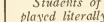
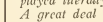
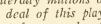
*Students of music, the world over, have played literally millions of miles of scales. A great deal of this playing has produced results, but far more has produced very little, indeed. The miles have been run off on a treadmill of practice; and often when the pupil has conscientiously exhausted himself with work, he finds that he has not advanced one step, but is still turning the wheels of the music treadmill. Professor Corder tells how this may be averted, in one of his characteristically profitable articles. Of course, in order to profit from them one must first of all have a thorough understanding of the entire subject of scales. One can not dabble in scales and succeed.*

This can be easily done without the pupil knowing anything whatever about musical notation, the only requirement being that the exercise shall finish upon the white note called B and that this shall be the first of a group of 4 or 3. The pupil will find it quite amusing to career thus over the keyboard with hardly any possibility of a mistake. All through this exercise the hand is being unconsciously trained to assume the correct normal position and the fingers are being taught how to play in simple succession. The vital questions of touch are ignored for the time being, since it is hardly possible to let the fingers down improperly, to hold them too straight or stiff or, in fact, to commit any fault at all.

Just what shall follow this preliminary exercise, I do not here purpose to suggest. It does not make things easier to proceed to the next easier scales, F♯, E, D♭ and A, because the names of the notes form a cause of bewilderment. Musical notation is a terribly difficult matter; and the signs, ♯, ♭, ♮, take a long time to master.

### How Should the Experienced Pupil Practice Scales?

This is another matter altogether and one in which intelligence in the learner is indispensable. The merely conscientious student is terribly apt to forget that a scale, study or piece once learned by rote quickly degenerates into an unmeaning succession of sounds, unless played with a definite intention. But what musical intention can there be, he will ask, in a mere finger exercise? Well, first of all you can vary the scale itself in a thousand ways, as I have indicated above with the scale of B. Thus, amongst other devices you can play a scale:

1. As softly as possible.
2. As loud as possible.
3.  up and  down.
4.  up and  down.
5. One hand in one of these ways and the other in another. (Excellent practice but very difficult.)
6. All these ways either legato or staccato.
7. Accent of two against three.
8. Similar and contrary motion

and other ways which you can invent for yourself.

Now if you take one scale (major and minor) every day and play it *never more than twice in the same way*, calling out aloud the way in which you are going to play it, you will be obliged to give your full musical intention to what you are doing, half an hour will pass like five minutes and your progress will be rapid, indeed. Whenever you suspect that you are failing to concentrate on what you are doing, whenever, that is, you find yourself getting stale and dull, invent yet untried methods of playing the scale.

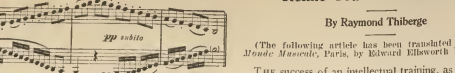
Some people recommend putting on the piano desk a stack of cards, each inscribed with the name of a scale and the manner of its performance; but this is a great mistake. It substitutes for invention just that very mechanical routine we are seeking to avoid. People long ago discovered that the Digitorium, or dumb piano, was of no use, but I don't think half of them realized why this was so. When fingers are divorced from music you are not *learning* to play—you are not even acquiring strength.

### Duet Scale Practicing

Of all interesting methods of practicing scales or other technical exercises, the best is for two students to play simultaneously on two pianos, each listening to the other and endeavoring to keep a complete ensemble not only as to notes but also in degree and quality of sound. Unfortunately this plan is not often feasible, few people having two instruments in the same room. The next best way is for two to practice at one piano, each with one hand at a time, changing over every now and then. There is the drawback that both have to be seated in an unusual and constrained position; therefore, this should be altered every few minutes. Such methods as these excite emulation and preserve interest in what we are doing. And they substitute a sense of adventure for the dull drudgery of a task.

*Use your brains always; don't just do as you are bidden.*

Ex. 2




For how long should one practice scales? Those well-meaning but dull-witted individuals who prefer mere drudgery to brain-work are apt to think that if they practice for four hours they will make twice as much progress as if they only practiced for two, and that if they work for eight hours they will quadruple their rate of improvement. Nothing can be more monstrously untrue. The brain when vigorously used soon tires; and, whether you are practicing scales or anything else, the moment you fail to listen and criticize—the moment your work becomes automatic—you are doing harm to yourself instead of good. That is why I advocate perpetual change in the manner of playing scales—to stave off mental fatigue.

**Give Yourself a Lesson**

There is no more pernicious delusion than that embodied in Czerny's Forty Daily Studies, where he directs you brutally to "Play this twenty times"—"Repeat thirty times"; and so on. It is as bad as Sterndale Bennett, who —it is said—would finish a lesson by saying "And now go home and play *thousands of millions* of miles of scales!" How often have I heard an earnest worker racing through a passage a dozen times without stopping and quite unconscious that the original fault, whatever it might be, was being engraved and ingrained into the memory of nerve and muscle! In practicing strive to remember that *you are giving yourself a lesson*, and this is an operation more fatiguing than teaching a dozen pupils.

**Points to Remember**

1. We are striving to acquire evenness of touch. Nature has made all our ten fingers of different degrees of strength. The only way to make them seem of equal power is to

**Listen!**

2. Keep the little brother (the fifth finger) in mind, and don't let the eldest (the thumb) exhibit his superiority. To do this you must

**Listen!!**

3. You can never hope that your technic will rival that of the mechanical player-piano, and you ought not to want to. But your touch has a something in it that no machinery can equal. Only

**Listen!!!**

4. Fingers uncriticized by the ear cannot improve, but only deteriorate unless you

**Listen!!!!**

5. Don't think of a scale as a sort of pill or patent medicine for weakness of fingers. Rather consider it as the measure of your musical attainment. To estimate that measure you have but to

**Listen!!!!!**

## Self-Test Questions on Mr. Corder's Article

(1) **Of what value is scale practice?**
(2) **Which is the easiest of the scales to play? Why?**
(3) **How may we introduce variety into scale practice?**
(4) **What is the most interesting manner of scale practice?**
(5) **How long should scales be practiced?**

## Aims a Beginning Teacher Can Have

By W. L. Clark

1. To be sympathetic, yet demand good work from each pupil.
2. To accomplish a definite amount of work in each lesson.
3. To inspire in each pupil a liking for the best music.
4. To teach every lesson thoroughly.
5. To improve her own musical knowledge to some extent each day.
6. To teach a love for the musical profession.
7. To teach each student how to improve his or her own playing.
8. To be a tireless worker, in order to transmit her musical knowledge to those with whom she comes in contact.

## Refine Your Musical Senses

By Raymond Thiberge

(The following article has been translated from the *Le Monde Musicale*, Paris, by Edward Ellsworth Hipsher.)

The success of an intellectual training, as of a musical training, depends on the refinement of the senses. Doctor Desfosses pursues: "Every man, every workman, and especially every artist, every physician, every savant, has also an essential need of an education of his sensorial nervous system, as well as of the education of his cerebral faculties. The holy gardens of art and science are hermetically closed to him who is incapable of placing sharpened senses at the service of a strong imagination.

"The student of medicine, for example, studies theoretically the characteristics of the pulse, the sounds of the heart; then, at the bedside of the sick, patiently, painstakingly, he tries to recognize these; but if his fingers or ears know not to discern the niceties of the phenomena, vain will be his work. He might be able to become an erudite, a living library; he will not ever be a good physician, nor a good surgeon. The sensorial education ought to begin the day of birth and to continue during all the intellectual instruction of which it is the indispensable complement."

I am surely in accord with Doctor Desfosses in saying: Make the children sing from their very young age, and immediately when they are able, have them hear an instrument, at about four, five or six years. Music will supply its portion in their general education, thanks to the progress of modern pedagogy.

Young scholars, beginning pianists, who are served by their senses, without discovering the means of refining them, obtain fatally mediocre results and are for that classed in the category of the unendowed.

Now, precisely, while the old pedagogy left to the pupil the entire responsibility of the refining of the senses, modern pedagogy gives the key of that refinement of the senses, thanks to its cognizance of scientific laws which rule the human faculties. And musical instruction, placed on this ground, is no longer an accessory art, and of optional approbation, but a precious auxiliary in the general training of the child.

The educational role which I assign to music would lend again to a large development; for on all these subjects there are some opinions which are spread over France, and likewise the entire world.

## How to Recognize Musical Talent in a Pupil

By Earl S. Hilton

Very often the music teacher is confronted with the question and problem, "Is this child musically talented?" Often the parent of prospective pupils asks the teacher, "Will my little girl or boy be able to learn to play the piano? Is she or he musically inclined?"

The answer to that question is difficult if the teacher has not been a close observer of certain characteristics which reveal musical talent in a child.

A child might have ever so much enthusiasm and desire to learn to play the piano; but if he does not possess certain normal physical attributes, it is impossible for him to reach a good accomplishment of his desire.

Three physical characteristics are most important for natural development to good musicianship.

The first and most important is Good Health. This does not necessarily mean abundant health, but a state of health which is not delicate.

Second is a Wide Brow; the part of the forehead just over the eyes is where most of the mental faculties for music are located. The greater the width at this section of the head, the more naturally its possessor can absorb music. The width can easily be judged by the comparative width of the cheek bones. If the head curves inward at the temples from the cheek bones to the outside of the brows, *then*, musical talent is less than if the outside of the brow is even with the cheek bones.

The third physical characteristic is Prominent Lower Brow at root of nose. This section of the forehead contains the mental faculties for memory and observation, both of which are very important to a person who wishes to accomplish the ability to interpret music. A large bulge at this part of the head indicates a more natural talent for musical grasp and memory than if this section were flat.

"Achievement is not always success, while reputed failure often is."—Elbert Hubbard.

## Thinking Music

By S. M. C.

The average student of music is, strange to say, incapable of thinking music, in spite of the fact that tone is an art element through which many a composer has expressed all his life message. His ultimate hopes, doubts, fears, and even the philosophy of his life, have been conveyed to his fellowmen through the instrumentality of the wonderful language of music, if one is but able to hear and understand.

The young musician who has not developed tone perception as a thinkable unit, is groping in the dark. He listens, but hears not; because he has not the power of conceiving music as the emotional expression of some artistic soul.

Teachers find, as a rule, that their pupils learn a piece that they have heard well played, much easier, and with far better results, than one they never have heard. The reason is that the former has entered into the inner consciousness, and this conception or mental image dominates the practice by which they strive to master it. In case the pupil has never heard a piece he is confronted by many difficulties in training his fingers to new uses and positions. The rhythm, too, is often faulty without his being aware of the fact. There is, besides, a lack of musical effect because the student knows not what he is striving after.

If a pupil takes the piece before practicing it, reads every note carefully and tries to imagine the sound of every motive, phrase and chord, it will be a great help to him when he really begins to practice the music.

A student who persists in the endeavor to cultivate his musical imagination by reading his music away from the piano, thinking over it as he would think over an interesting story, will soon find a great improvement in his playing, which will be more expressive and less marred by technical inaccuracies, for these are often due rather to mental than to muscular deficiency.

## Sparks from the Musical Anvil

**Comments of Contemporary Music Lovers**

"It requires intelligence and imagination to grasp technical principles and to work them out."—Moritz Rosenthal.

"When a man squanders a fortune on race-horses people say, 'What a sport!' If a man does the same in opera people say, 'What a fool!'"—Sir Thomas Beecham.

"No matter how far you have gone, no matter what your position, no matter how loud the applause; never forget to practice, never forget to work."—Emilio de Gogorza.

"The concert halls of today are overcrowded with armies of unsuccessful performers whose ambitions to appear publically have warped and ruined a talent that might easily have become distinguished in a drawing room."—Albert Spalding.

"The greatest music is that which is universal in its appeal. The greatest Italian music is that which is not characteristically Italian; and Tschaikowsky is probably the greatest composer Russia has produced for the reason that he is the least Russian of them all."—John Tasker Howard.

"It is evident that 'ultra-modernism' has fulfilled its purpose and that the problem is now one of order, organization, form. Dissonance and rhythmic freedom are now no longer live issues, and the excitement as well as the usefulness of unorganized novelty (in composition) has passed."—Roger Huntington Sessions.

"Primarily, opera demands voice; acting is a secondary consideration. I am not among those who believe that the acting should be neglected. If a singer has also the acting talent, that is all the better; but, to act well in opera, and sing badly, that is unforgivable."—Rosa Raisa.

"The American composer who sets to beautiful and convincing music a drama which is vital, serious and exposing the fundamental emotions of humanity will prove that Americanism does not require a distinctly new tonal scale nor is it necessary that we step into the moccasins of Indians or the cabins of Negroes or into the degenerate atmosphere of 'jazz bands' in order to discover the idiom of our souls."—Ralph Lyford.



# The Wives of Great Composers

By EDWIN HALL PIERCE

The great Russian composer, Tschaikowsky, was for a time engaged to Desireé Artot, who was a famous concert singer, and the descendant of a long line of musical ancestry. The engagement, however, was broken, and Desireé married another almost immediately; so did Tschaikowsky; but in his case the circumstances were very peculiar—the girl, Antonina Ivanovna Milyukova, was infatuated with him and "threw herself at his head," as the saying is. He was not in love with her, and after a few weeks of unhappiness and disappointment, they separated. He was a man of very nervous temperament, and entirely absorbed in the pursuit of his art. This is an extreme case, yet in a certain way typical of what often happens. Except in rare cases, like that of Clara Schumann, no woman can really marry a composer, though she may marry a man who makes his livelihood by means of that very difficult and absorbing occupation.

**Climbing Into a Cloud**

Perhaps the meaning may be made a little clearer by relating an incident which may be taken as an allegory. On a vacation tour on foot through the mountains of Thuringia, with a party of friends, we observed that a mountain which we were about to ascend was wreathed, about half way up, with clouds which shone most grandly in the early morning sunlight. Craving the unusual experience of climbing up into a cloud, we redoubled our pace, in order, if possible, to reach the cloud before it should clear away. Success crowned our efforts, but once there, what was it like? Nothing but a very damp unpleasant fog, not noticeably different from that met with on the low-lands. It was undeniably a grand and beautiful sight, but only when seen from the right point of view—not too close.

Yet most composers have married, like other men, and many of them have been good husbands and fathers. It may be interesting, before we proceed, to give a passing glance at those who have not married, and consider their reasons. Handel, for instance, seems to have been utterly absorbed in his art, and to have had no interest in women except as possible sopranos and contraltos. Some wouldbe wit of his day, remarked cynically that he admired Handel for always keeping his petticoat affairs so hidden; but the sneer was without doubt entirely unjust, for it would have been simply impossible for a man so constantly in the public eye to have love-affairs without the same becoming a matter of gossip.

Beethoven always had the wish to find a good wife; and he was, in spite of his rough manners and untidy appearance, quite popular with the other sex. Though several times deeply in love, he was so unfortunate as always to center his hopes on some lady of noble birth, accustomed to a style of living which he would not have been able to support. Various worldly considerations, therefore, prevented marriage in every case, and he remained a bachelor. Brahms, like Beethoven, was favorably inclined toward matrimony; but, as he explained frankly to some of his friends, in his earlier years his income was too small and uncertain. Later on, when he had become quite well-to-do, he regarded himself as too old. A rather droll incident is related of him, however. When he had already become a somewhat elderly man, he fell suddenly in love with an Italian woman employed as cook at the home of one of his friends, and proposed to her straightway, without any preliminary courtship. She as promptly refused him, and he never pursued the matter further. This appears to have been his only love-affair.

**The Much Married Bach**

Turning from those who never married at all to one who was very much married: Johann Sebastian Bach. He first married his cousin, Maria Barbara, and they had seven children. While he was away on a journey to Carlshad, she died suddenly, and when he arrived home he found her dead and buried. They had lived together thirteen years. The next year he married Anna Magdelene Wuelken, daughter of a court-trumpeter. She was a woman of highly cultured musical taste, took a great interest in her husband's pursuits, and helped him greatly in copying out music for his choir (printed music being scarce in those days). In return, there still exist two little books of music which he copied out particularly for her use. They had thirteen children, and spent much care in giving them a good education, intellectually, morally and musically. Several of the sons became musicians of note, though none quite equalled their distinguished father. She outlived her husband, and, sad to say, as a widow suffered from poverty.

Haydn was not so fortunate in his married life. For the fact that he was one of the most cheerful and wholesome-minded of composers, we certainly owe no thanks to his wife, for she was extravagant, ill-tempered, jealous, and everything else that could make a man unhappy. In later years, though he continued to support her, he kept away from her as much as possible. The fact is that in the first place she was, so to speak, rather forced upon him through a false sense of the obligations arising from gratitude. He had been in love with the younger daughter of a wig-maker named Keller; but she became a nun, and her father, desiring to keep Haydn in the family, persuaded him to marry the older daughter, Maria Anna. Now Keller had been exceedingly kind to Haydn when he was a penniless lad seeking his fortune in Vienna; so that is how it came about.

When Mozart, after much ill-treatment by the Archbishop of Salzburg, broke with him and came to live in Vienna, he boarded with the Webers a musical family, the oldest daughter of which was just gaining distinction as a singer. They treated him like one of the family, helped keep his clothes mended, and made it very homelike for him. His father, in a kindly letter, warned him against too great intimacy, as they might think he intended to marry one of the daughters. As he held his father in the greatest respect and reverence, he immediately left the Webers and found lodgings elsewhere, but the outcome of this step proved the very reverse of what was intended by his father. He was so utterly miserable and lonely in bachelor quarters that he decided he ought to get married; and he found Constanze Weber quite ready to agree with him. They were married on August fourth, 1781, in grand old St. Stevens' church, which is still standing in Vienna. Writing his father of the wedding, he says—"As soon as we were married, my wife and I both began to weep: all present, even the priest, were touched at seeing us so moved, and wept too." They were certainly deeply in love with each other, and their love lasted till death. If this alone could have made them happy, they would have been an ideal couple; but they had serious trials to pass through. Constanze was not a good housekeeper; and she suffered a great deal from ill health. They had nothing to begin housekeeping on, and lived like the little birds from day to day, sometimes fed and sometimes hungry. Mozart's income was very precarious. He had no salaried position, and even less sense than his wife about money matters. At one time the king of Prussia offered him a position, at what for those days was a princely salary; but misled by a half-promise from the Emperor of Austria (which was never in the slightest degree fulfilled), he refused to leave Vienna. But it would be wrong to think of them as altogether unhappy.

**Love Laughs at Locksmiths**

One of the most interesting musical couples of whom we have any record is Robert and Clara Schumann. Her father, Friedrich Wieck, was a distinguished piano teacher. At the time Schumann first met her, he was a student of Law at the University of Leipsic, and had not yet come to the decision to make Music his profession, though he spent really the greater share of his effort and time in that direction. Clara was her father's best piano pupil, and he had great ambitions for her. He had been at first a good friend to Robert; but when he found that he wanted to marry Clara, he turned against him, and put all possible obstacles in the way of their union. We have not space here to tell the whole story; but "Love laughs at locksmiths" and they finally had their way. Clara, in spite of family cares, managed to keep up her piano-playing, and appeared often as a concert pianist, helping greatly to bring her husband's compositions into vogue by producing them on her programs. During the first year of their married life, he also wrote a number of beautiful songs—a line of work in which he had not specially excelled previous to that time. She was not only deeply in sympathy with her husband's aims but also inordinately ambitious for him, urging him constantly to greater and greater efforts. But after all too few years their happiness was cut short by his becoming insane, dying a few months later in an asylum. In after years she used to reproach herself with the thought that she may have urged him too constantly to effort at times when what he needed was rest thus being the innocent cause of his failure of mind. Whether this reproach was just or not, no one knows; but it is a fact that those works written near the end of his life show a decided falling-off of inspiration and occasionally a slight confusion of thought.

**One of Schumann's Contemporaries**

Mendelssohn was a contemporary of Schumann, and lived in much the same environment; but their music is as different as possible. Mendelssohn appears to have complete control of all means of self-expression and a consummate mastery of the technic of composition; while Schumann is more impetuous, deeper in sentiment, but less perfect in formal arrangement. Those same characteristics show out in their matrimonial affairs. When Mendelssohn was twenty-seven years of age, he met a very attractive young lady in Frankfort, named Cecile Jeanrenaud, the daughter of a French protestant clergyman who had been dead for some years. She appeared to him just about the kind of a girl he wanted, and it might be said he "fell in love" with her, but that would be taking for granted more than Mendelssohn himself felt, for he was so extemely discreet and cautious that, before committing himself in any way, he left town for a month, in order to make sure that it was not a mere passing fancy. His love stood the test triumphantly, and in due course of time they became engaged and afterward married, we may believe happily. Such extreme discretion, however, seems almost uncanny.

After such an example of extreme propriety and virtue, it is rather a shock to consider the affairs of Chopin and Liszt. One must handle the matter a little gingerly in order not to offend the innocent reader. Neither of them ever regularly married, but Chopin, with Madame George Sand, and Liszt with Countess d'Agoult each lived for several years in unions sanctioned neither by church nor state. In both cases, the couples afterward separated by mutual consent. Chopin and George Sand had no children (though George Sand had a daughter living, by her former husband); but Liszt and the Countess d'Agoult had three, one of whom, a daughter Cosima, married first the pianist Van Bulow, and, divorced from him, married Richard Wagner and is still living.

**Artistic Helpmeets**

Wagner, whom we have just mentioned, married Minna Planer, an actress. Though she was a common sort of a person and had some faults of her own, not the least of which was that she had absolutely no sympathy with or comprehension of her husband's aims and ideals, still she deserves credit for standing by him faithfully in his days of adversity and managing as well as might be on his somewhat precarious and irregular income. Four years after her death, he married Cosima, Liszt's daughter and their life together appears to have been in every way happy. Some account of their family doings, most interesting to read, may be found in an article by their son, Siegfried Wagner, in The Etude for January, 1924. Madame Wagner has now been a widow for many years, but she finds congenial activity in managing through her son the great Wagner Festival which is held at Beyreuth every two years. Coming from an environment where her husband's aims and deeds were already understood and honored, she was able to see them in their true light and to enter into his work, even after he had passed on.

One might, with truth, say also, some very pleasant things of a similar nature in regard to the wives of Grieg and MacDowell, but space would be lacking, in the present article, to do justice to the subject.

**Special Self-Test Questions on Mr. Pierce's Article**

1. *Name three great masters who remained unmarried.*
2. *Was Joseph Haydn happily married?*
3. *Name three great composers whose wives were a great inspiration and happiness to them.*
4. *What daughter of a famous pianist married a great composer.*

"Many artists have an idea that music is not appreciated outside the larger centers; but nowwhere have I played with greater success or more personal satisfaction than in some of the smaller towns."—Hans Kindler.

* * *

"One's dignity as an artist is just what one makes it. Many singers look with askance upon an engagement in a motion-picture theater, but it was my work at the Rialto and Rivoli theaters that led me straight to the Metropolitan. One should not be above doing the best that can be had at the moment, no matter what, for it may be a stepping-stone to something better. One should remember that Olive Fremstad, Louise Homer and many others began their careers as church singers."—Jeanne Gordon.

## Drudgery

Francesco Berger

We read frequently, I would almost say constantly, of this or that new method purporting to remove the "drudgery" of practicing scales and finger exercises. These widely advertised methods propose to substitute new and untried ways for the old established ones that have proved successful during generations.

It is not intended, in these lines, to sit in judgment on these pretensions. My motto is "Let them all come." They all tend in the same direction, though by differing routes, and so long as we reach Rome, it does not seriously matter by what road we travel there, nor by what conveyance. Liszt and Thalberg, Chopin and Paderewski got there by the same mode of locomotion that also safely deposited Bach and Mozart, Hummel and Clementi. Those who prefer to journey by aeroplane must take the risk of unforeseen disaster, and perhaps, on arrival may discover that they have forgotten to provide themselves with the requisite equipment, which is "finger work."

What is objected to in these remarks is the use of the word "drudgery" as applied to the necessary amount of preparation for a finished performance. The true music-lover, the sincere music student knows no such word. Labor is not drudgery if undertaken in the correct spirit. There is hard labor for the criminal, but for the enthusiast in any vocation there is only the labor of love.

Let us suppose a mountain, and your ambition be to climb it. Why you should have such a desire, is the secret of your breast. There are other ambitions equally locked in other breasts. There is the ambition for the acquisition of wealth. There is the ambition to occupy the highest place in some woman's affections. There is the ambition to gain a prize for your fat little puppy at a dog show. But since yours is to reach the summit of that mountain, would you call the labor of its ascent "drudgery?" Certainly not. You either have, or have not the wish to accomplish your self-imposed task. The prospect of achieving your purpose is your present delight and this is but fore-taste of that keener delight, which you will experience when you stand on the top, and look back, and look down—back at the difficult steps you had so carefully to choose and down at the landscape which only great elevation can reveal.

### Sufficient

If you have been steadfast of purpose, unchanging in desire, determined in will, the labor entailed is but the proper, the commensurate, price you have paid for the gratification of your wish. You might as reasonably expect your fishmonger to hand you his salmon without your paying for it, as expect to gain anything worth having without his incumbent effort.

Proficiency in music cannot be acquired without daily work. But this daily work can be much lightened, if the task be made interesting, and relieved of monotony. Once get rid of monotony, and the labor will shrink—the work will gain in interest.

Suppose that in preparing a piece, you could not for the life of you, execute a certain passage a month ago. Instead of throwing up the job as hopeless, you persisted in your endeavor to overcome it. Little by little, perhaps very little by very little, but still step by step, however small each one, you made headway with it. It is astonishing what perseverance will accomplish. You separated the Right hand from the Left, and worked at each alone. When one grew tired, you worked at the other, and when weary of the second you returned to the first—always deliberately avoiding the fatal mistake of imagining that incompetence in one hand can be *covered* by proficiency in the other. From the start, you have remembered that two impossibilities *cannot* produce a possibility.

Then, you tried the same difficult passage with different fingerings, not only with that marked in your copy, or by your professor. You endeavored to discover which, of several reduced the difficulty most, and you adopted it, stuck to it, forced your reluctant fingers to adjust themselves to it. You analyzed the fingering you had selected, compared it with others, and realized its superiority From the outset you have submitted to the universal rule, (the only *safe* one), of practicing *slowly* at first, and of increasing the speed by *slow* degrees. You have not jumped from a slow pace to a quick one, but have carefully studied the intermediate gradations. Soon you found (probably sooner than you had expected) that the difficulty wore off, that your night of fear and doubt and inability was departing, and the dawn of brighter hours was breaking. Your hands could be trusted to grope and glide, to stretch and contract somewhat "of their own" from sheer force of habit. After a while you ventured to fit them in together, and discovered that it could be done, though still slowly and with circumspection. Phrases began to emerge from primitive chaos, music so fortth; one flat, two flats then three, and so forth is undesirable. Apart from other drawbacks it often results in ability to play a scale correctly in *that* order, but in complete breakdown when an *odd* scale is in question.

Here is a remedy,—take the scales in the following order: C major and C minor, B major and B minor, B flat major and minor, A major and minor, and so on, by descending semitones, till the whole twenty-four tonalities have been gone through. And let this order, or its reverse, be applied to arpeggi. Let students *vary* their work as much as possible. Some such method as the following may serve the purpose: A, scales in contrary motion; B, arpeggi in parallel motion; C, scales in double thirds; D, scales in parallel motion; E, arpeggi of dominant and diminished sevenths in parallel motion; F, the same in contrary.

There are a few golden rules which may be here added with advantage:

Do not practice longer than *two* hours at one stretch.

Do not play *with* the Piano, but *on* it.

Listen to yourself as critically as you would to others.

While having complete confidence in your teacher, rely as much as possible upon your own exertion.

Play only *good* music.

Do not neglect your health, fresh air and moderate exercise conduce to it.

Let your practice be regular, not spasmodic. A fixed amount of practice *every* day, will bear better fruit than an excess today and no practice tomorrow.

A day of complete abstinence from practice is a lost day, and many such spell disaster.

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## Our Left Hand Weakness

By E. F. Marks

We students of the pianoforte, realize the weakness of our left hand, unless so fortunate as to possess ambidexterity. This is caused no doubt by the constancy with which we are early taught to utilize the right hand in preference to the left.

In order to overcome this usual and perhaps unconscious tendency of the mind to turn to the dextral members of the body in advance of those on the left side, we should direct and train the first impulse of the mind to be centered upon the weaker members of the left side. In regard to the left arm or hand, probably the easiest and best opportunity to gain the ability to use these members with greater facility than the right is in our technical exercises, where we do not have to focalize our attention on a page of sheet music for notes but are in a position to devote our entire attention to physical action on a few well-known keys of the instrument.

Take an exercise, even for the five fingers, and compel the left hand to perform this first alone. Likewise, if the chosen exercise is a scale or arpeggio, always make the left hand undertake the manipulation prior to the right. By following this simple method the mind soon will accept the new order of things and give the left hand the priority of attention.

After devoting endeavors to giving the left the primal attention for some time in such simple exercises, take up a new piece of music to read and play at sight. Observe how much easier and quicker the left hand will perform its allotted task, than before practicing in this manner. Continuation in this method, with the left hand leading, will ultimately result in ambidexterity, especially in piano playing, and the left hand will come into equal power and fluency of action with the right hand.

The weakness of the fourth finger, not only of the left hand but also of the right, is recognized by all of us. As employment of a muscle develops strength, it is profitable to use the fourth finger as often as possible. For this purpose, a simple five-finger technical exercise, suitable for each hand, is as follows:

1-4-2-4-/3-4-5-4-/5-4-3-4-/2-4-1 * /

which may be played in 2/4 tempo. In order to make the exercise somewhat melodious, let the thumb of the left hand begin on the fourth (subdominant) degree of the scale, and the thumb of the right hand on the first (tonic) degree. Play each hand separately, the left hand always receiving precedence over the right in having bestowed upon it the first of our attention. Persistence in this exercise will show a marked improvement in strength and management of the weakest finger in a short while.

## Hail to the Adults!

By Edith Paul Graham

Music really has a wider purpose than the training of virtuosos. It means the heightening of vision, the deepening of hope, and the broadening of appreciation. Why shouldn't the whole world be blessed?

Everyone learns to read and write, though few make their living that way. We would not deny even a centenarian the privilege of learning to read so that he might in some degree "learn how" to enjoy himself. Why deny people who have grown old physically the happiness of keeping young the emotions? Music is to the emotional life what learning is to the mental. There is no better way to learn the value of music than by the actual study of music.

Always the older pupils more than repay their lack of muscular ability (velocity, of course, being quite out of the question) by their zeal and by the unalloyed pleasure they themselves receive from their lessons. An older pupil must be very brave to face the sarcasms of his family and friends plus the frowns of music teachers that he may worship at the feet of Orpheus.

Give him a chance!

Do not hold out to him the hope of ever becoming a Hofmann or a Paderewski; but you can, in justice to both yourself and pupil, give him the hope of acquiring finer, broader, and more sympathetic life than he otherwise would have enjoyed.



# The Teachers' Round Table

*Conducted by PROF. CLARENCE G. HAMILTON, M. A.*

***This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries***

### The Hand Touch

Will you please explain to me the Hand Touch and the various uses to which it may be applied in playing? I am acquainted with Dr. Mason's *Touch and Technic*, but the explanation of this Touch given in Book I is not clear to me. Dr. Mason says that in the Hand Touch the impulse comes from the arm and not the wrist. Kindly tell me in what part of the arm this impulse is centered, whether near the wrist or near the elbow.

Can you suggest any book that gives a better explanation of all the touches used in piano playing?—E. D. A.

I have recently written about the hand touch for the Round Table, but will add a few more words to make the subject clearer.

Here are two experiments for you to try:

(1) Place your finger tips on a table, with the fore-arm and hand held horizontal from the body. Now raise the hand upward from the wrist, and then slowly lower it. These movements you have performed by means of the muscles located in the wrist, and, as Dr. Mason says, it is *not* the hand touch; in fact it is a touch little used by modern pianists.

(2) Hold your fore-arm horizontally before you in free air, letting your hand hang down absolutely relaxed from the wrist. Now, by using the large muscles of the upper arm throw your fore-arm a few inches up and down, so that your hand is loosely thrown with it. It will help if you will imagine that you are shaking water off the ends of your fingers.

Continue this experiment by first placing the fingers on the table, as in experiment 1. When the hand is then thrown by the action of the fore-arm, it is interrupted on its way down by the table-top; and there is a consequent reaction on the wrist which should jump up suddenly, for an inch or two.

Observe that this *is* the hand touch, produced by the action of the arm and not of the wrist.

You may amplify its details at the piano by sounding a key with each finger separately, taking care that the hand is always loose at the wrist and that the reaction on the wrist always follows the finger stroke.

This, which is by far the most important of all the touches, is used for nearly all passage work. It may, in fact, be compared to the violins in the orchestra, which stand for fluency and dexterity. For very light playing, the simple finger touch may be employed; and for melody work the full-arm touch is better used.

A book called *The Mechanism of Piano Technic*, by E. W. Grabill, treats extensively of the hand touch. For an exhaustive discussion of all the piano touches and their uses, see Tobias Matthay's *The Act of Touch*.

### Self-Confidence in Teaching

A correspondent, who is a teacher of considerable experience writes me that she is discouraged because to a bright young pupil of nine years she has been giving work that is evidently too advanced. "What have I been leaving undone?" she asks. "Perhaps all are tempted to give too difficult work too often."

All of us indeed, have the ticklish task of navigating our bark between the Scylla of too easy work and the Charybdis of work that is too difficult. And it is not strange that we occasionally founder on the rocks at one side or the other.

Because we are eager to do our utmost for our pupils, however, the chief danger lies in the direction of too difficult, rather than of too easy work. All honor to the teacher who, in this predicament has the cleverness and good sense to back down gracefully and start on another tack!

I remember how, in my student days, I began with a new teacher who gave me for my first piece Chopin's *Andante Spianato*. "This may seem easy to you," said he "but I always prefer to shoot under, rather than over the mark." Here is good advice for all teachers, especially in dealing with a new pupil—advice, too that will save a lot of after regrets. If in doubt as to which of two studies or pieces to give, choose the easier, and you will not have to retrace your steps.

But having committed the error of giving material that is too hard—and every doctor sometimes gives injudicious medicine—what shall we do about it? I do not think that it is wise to tell either the pupil or his parents that you have made a mistake. Their confidence in your judgment would be considerably shaken, and you would be in the position of a general who has lost a decisive battle, and who has thereby proved to his troops that he is not invincible. Better quietly to shelve the offending piece, and change for a time to something quite different. Pupils like changes anyway, especially when they find the problem a knotty one; and you can simply suggest the advantage of getting a new point of view.

In other words, do not acknowledge defeat, even to yourself. There must be something somewhere which is exactly adapted to the pupil's needs. So "try, try again," until this desirable object is found.

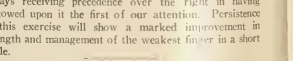
In many cases, too, the trouble comes from piling too much work on a pupil. We begin, say, with a short lesson-assignment. But as time goes on we add a review portion, and then a back-review, and then a back-back-review, until the pupil is snowed under the mass of material. A music student complained to me once that she simply couldn't get through her lessons in the time which she could devote to them. I asked her to show me her latest assignment, and found that it comprised twenty pages of music, each one of which deserved meticulous study. And for this stupendous amount she had available but two hours per day for a week!

Consider, then, both the grade and the quantity of your assignments, and forbear to overshoot the mark in either one of these. For how much more satisfactory is a half-page well learned than ten pages scrambled over! Not only keep a tight hold on your self-confidence, but also make the pupil share that feeling, so that, whatever difficulties arise, he will feel sure that you can help him through them. When, in sailing up the Hudson River, our boat nears West Point, it looks ahead as though the mountains were shutting off all further progress. But soon we pass through a passage that is narrow, to be sure, but that readily leads to the broader waters beyond. So there is always a solution of our problems, if we only search diligently enough; and the solution always lies in the direction of perseverance and self-confidence.

### Counting

I have pupils that refuse to count. They keep perfect time when I count for them; but please tell me how I can get them to count for themselves.

Pupils will seldom assume a responsibility unless they are obliged to do so; accordingly, they will not count so long as you are willing to do it for them. Counting is a habit which must be cultivated by constant practice. Take some simple rhythm, such as this:



Write it for the pupil and have him play it on Middle C with one finger, over and over, counting aloud distinctly. Exploit some of the principal rhythms in the piece he is learning in this way, and then let him play the part for each hand alone, counting throughout. This process should lead him to the point where he can play with both hands and still count aloud.

And remember, in counting as in everything else, not to do anything for a pupil which he can be taught to do for himself!

### Graded Courses

Is it essential for one to play all the exercises in any one volume of Matthew's *Graded Course* before taking up the next higher grade?—E. A.

Graded courses of studies are necessarily written for the average pupil; hence they often advance too quickly for the slow pupil and too slowly for the quick one. It is therefore quite proper and wise for you to skip any material in the course you mention (or, for that matter, in any other course), and thus hasten your advancement. Only be sure that you are not omitting something of intrinsic value to yourself. Perhaps a good test would be to try to play at sight the doubtful exercise. It if goes easily, and contains no evident snags, you may pass over it for the next.

*"Music is almost all we have of heaven on earth."*—Addison.

### Correct Fingering

In a letter from one of our Round Table members, Mrs. H. C., she says:

I started teaching about four years ago, and enjoy the work very much, regardless of all its problems. I have a class of nineteen pupils, mostly all beginners. The hardest problem seems to be to make the pupils get the correct fingering. I go over the pieces and exercises at each lesson; but nevertheless when I come back the next week the fingering is wrong. I don't know what to do, for I cannot sit comfortably beside them and see such mistakes. "Do it again," is my motto—but they get so disgusted, and sigh terribly!

Pupils often seem to feel that the only really important object in playing is to sound the right notes. To counteract this misconception, I suggest that you impress upon them the fact that to play any note correctly four things are necessary: (1) to hit the right key, (2) to use the correct finger, (3) to play the note in the correct time relative to other notes, and (4) to use the correct touch, so that the tone is given its proper quality and quantity. Or, as you may write it in their note-books:

"Stop, look and listen" for correct

1. Notes
2. Fingering
3. Time
4. Touch

Why not, with your younger pupils at least, try the scheme of marking a pupil at each lesson on the four points listed above, giving a maximum of twenty-five credits for each point. Some teachers have gained excellent results by presenting to each pupil a blank card, on which a star may be pasted at each lesson, indicating the credit value of the work accomplished; a gold star for 90 to 100 per cent, a silver star for 80 to 90 per cent, a red star for 70 to 80 per cent and a blue star for 60 to 70 per cent, below which no star will be given. For specially high credit work during ten or more lessons, a prize may be offered. Perhaps the thought of these rewards may mitigate the heart-rending sighs of which you speak!

Besides this system, be sure that the pupils start right. In assigning a new passage for practice, go over it in advance, playing the part for one hand while the pupil plays that for the other, insisting, meanwhile, on attention to fingering as well as to the other necessary points. And, by the way, don't follow the given fingerings too slavishly. If you can better them in any way, specify the changes for the pupil. Also, if the pupil uses fingering different from that given that is not objectionable. let it pass, requiring him, however, to mark his revisions on the music, and having marked them to stick to them.

You ask my advice also about "forging ahead" with your own music work. Your letter convinces me that you have the qualities of accuracy and enthusiasm which are necessary to produce a good teacher. I like your motto, "Stick to it until every obstacle is overcome"—even though that millennium may be long in arriving. So I say unhesitatingly, "Keep on, by all means." Piano teaching is full of problems that are ever new and unexpected. But it is the joy of overcoming these very problems which makes the work perennially interesting. So I bid you God speed in your work!

### The Sarmatian Composer

James Huneker, in his preface to a Chopin polonaise concludes by saying:

"Before Chopin, the Weber polonaise was the most interesting; but the master of all is the *Sarmatian* composer."

What I desire to know is, does the word Sarmatian refer to Chopin or to still another composer?—J. R. J. McS.

It refers to Chopin. Sarmatia is a name given to ancient Poland; hence Huneker here uses it as a poetic reference to the land of Chopin's birth.

Huneker possessed an unlimited and unusual vocabulary, which he loved to lavish in praise of his favorite composer, Chopin. Some people who lived within earshot of his piano asserted that he always began his playing by a portion of Chopin's Revolutionary Etude! You should read his entire book about Chopin, if you have not already done so.

# The Musical Scrap Book

**Anything and Everything, as Long as it is Instructive and Interesting**

*Conducted by A. S. GARBETT*

### *PLAYING FOR GOETHE*

MENDELSSOHN was not the only child to delight Goethe, the great German poet, with his music. When Clara Wieck (afterwards the wife of Robert Schumann) was eleven years old her father took her to Goethe in Weimar and gives the following account of the visit, in his diary (translated by Berthold Litzmann in his book on Clara Schumann).

"On October 1, at 12 o'clock, we had an audience with the 83-year-old Minister, his excellency, von Goethe. We found him reading, and the servant took us in without further announcement, as he had made an appointment with us the day before for this hour. He received us very kindly. Clara had to sit by him on the sofa. Soon afterwards his daughter-in-law came in with her two very clever-looking children of 10 and 12. Clara was now asked to play and as the piano-stool was too low Goethe himself fetched a cushion from the ante-room and arranged it for her. She played Herz's *La Violetta*. While she was playing more visitors arrived and she then played Herz's *Bravura-Variations*, Op. 20. Goethe estimated these compositions and Clara's playing very justly, spoke of the pieces as bright, French and piquant, and admired Clara's intelligent rendering."

She was asked to visit Goethe again and Goethe gave her a bronze medal of himself. Of her playing the aged poet wrote to Mendelssohn's teacher, Carl Zelter, saying: "Yesterday a remarkable phenomenon appeared before me: a father brought his daughter (a pianist) to see me. She was on her way to Paris and played some recent Parisian compositions; the style was new to me: it demands great ease in execution, but at the same time is always light; one listens readily and enjoys it. As you are certain to understand this sort of thing, please explain it to me." [The notion of the great poet needing to have the trivial music of Herz explained to him is not without humor.]

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WHEN Carissimi was praised for the facility of his writings and the charm of his melodies, he was wont to answer, "Ah, you do not know how difficult it is for me, this facility."

### *MOUSSORGSKY, THE MUSICAL RADICAL*

IN music as in all art, there is constant war between those who make technic the end of everything, and those who detest restrictions of any kind. Moussorgsky, composer of "Boris Godounov," and perhaps the most significant of modern Russian composers, was greatly handicapped by his lack of technic. He loathed the drudgery of study and suffered in consequence, as all must who try to shirk it. Nevertheless, it is possible to overestimate the importance of technic and, for those who do so, the following quotation from a letter of Moussorgsky to Stassof, written in June, 1872, may be of value. The translation appeared recently in an article on Moussorgsky by M. D. Calvocaressi in *The Musical Quarterly*:

"Admitting that I shun technic, does it mean that I am no good at it? When I eat a good pie, do I want to behold how much butter, how many eggs, cabbages and fishes went to the making of it? The proof of it is in the eating. . . .

"Indeed, so long as the composer remains harnessed to the conventions, the autocrats of symphonic working out will continue to reign, enforcing their Talmud as the *Alpha* and *Omega* of art. Meanwhile wise people feel that their rules have nothing to do with live art. Let us have space; the world of music is boundless. I do not object to symphony, but to the symphonist, the incorrigible conservatives."

### *AT A DE PACHMANN RECITAL*

VLADIMIR DE PACHMANN has been among us again, and the veteran pianist has lost none of his mannerisms nor his charm, according to Katharine Lane Spaeth, writing in the *Theatre Magazine*.

"'You see, I play this passage very softly, pianissimo, and not boom! boom! as some pianists do. That would not be fair to Chopin,' Valdimir de Pachmann told his first Carnegie Hall audience. And those who came to be enchanted by the still nimble fingers of the keyboard veteran, remained to gasp and giggle. He delivered Beethoven with buffooneries, and Chopin with chatter until it was hard to know whether you listened to one of the master pianists grown gray in the service of art, or to a one-man vaudeville act.

"Certainly the heavy de Pachmann eyebrows must have been quite as tired as his hands. He used them constantly to punctuate his explanatory talk. Lifting his arms high above the piano during the second movement of the *Sonata Pathétique*, he turned impressively toward the audience. 'Now listen! I shall play this melody beautifully!' Well, and so he did. For despite his childish and often ridiculous prattle, de Pachmann still has magic in his fingers and wrists. He got no sturdy climaxes, but he spun out a silken thread of tone into lacy cobwebs of sheer beauty.

"Once when the applause grew tumultuous, demanding another Chopin encore, he gesticulated violently. 'The hand and the brain are still there, but the wrists get weary,' he said, pointing to the three members as he spoke. There was wisdom as well as wit in his response to the noisy handclapping that followed the Beethoven sonata. 'That sonata was enough,' he decided. 'An encore would be too much.'"

### *BRAHMS' WAY OF COMPOSING*

"THERE is no real *creating* without hard work," the great composer Johannes Brahms told Georg Henschel, who quotes him in a little book called *Personal Recollections of Johannes Brahms*, published by Henschel some years ago. "That which you would call invention, that is to say, a thought, an idea, is simply an inspiration from above, for which I am not responsible, which is no merit of mine. Yea, it is a present, a gift, which I ought even to despise until I have made it my own by right of hard work. And there need be no hurry about that either. It is as with seed-corn; it germinates unconsciously and in spite of ourselves. When I, for instance, have found the first phrase of a song, say (and here he quotes the first two measures of *Die Mainacht*, Op. 43), I might shut the book then and there, go for a walk, do some other work, and perhaps not think of it again for months. Nothing, however, is lost. If afterward I approach the subject again, it is sure to have taken shape; I can now begin to really work at it. But there are composers who sit at the piano with a poem before them, putting music to it from A to Z until it is done. They write themselves into a state of enthusiasm which makes them see something finished, something important in every bar."

Brahms' method was allied to that of Beethoven, who often "nursed" a theme for years before working it up into a sonata or symphony. On the other hand, Schubert, Schumann, Mozart and Mendelssohn frequently poured out masterpieces with great rapidity. Schubert, in particular, composed *The Erl-King* and *Hark! Hark! The Lark!* complete, immediately after reading the words that inspired him.

### *POOR RICHARD; MUSIC-LOVER*

IN addition to inventing the "Armonica," or musical glasses played by Gluck among other musical celebrities of the day, Benjamin Franklin had ability on other instruments, Mr. O. G. Sonneck includes in his volume of essays, *Suum Cuique*, one on "Benjamin Franklin's Musical Side," from which we glean the following:

"The Armonica, however, was not the only instrument Franklin enjoyed and knew how to play. Mr. Ford claims that previous to the development of the Armonica he also knew how to play on the harp, the guitar and the violin; and Mr. Parton adds to these instruments the violoncello. I have been unable to verify Franklin's proficiency on the violoncello and violin, but he may have been a harpist, for in France a friend wrote of him that he had 'searched for harps everywhere without being able to find any.' Certainly, Franklin, like most gentlemen of his time, knew how to play on the guitar. 'I shall never touch the strings of the British lyre without remembering my British friends, and particularly the kind giver of the instrument,' he wrote from Philadelphia (Dec. 7th, 1762) to Mr. Whiteford, who congratulated him upon the marriage of his son, William. He even offered his services as a guitar-teacher to Leigh Hunt's mother, but she was too bashful to become his pupil—so her son informs us in his biography.

"That Franklin attended concerts and operatic performances while abroad is certain, and it seems as if he saw Handel conduct 'The Messiah' for the last time, eight days before his (Handel's) death, on the sixth of April, 1759. At least I reached this conclusion from remarks made in Mr. James Parton's biography of Franklin (1, pp. 260-262, 397):

"'Franklin was just in time to see the sublime old man, one of the sturdiest characters of modern times, led to the organ for the last time, and conduct one of his own works. He heard Handel's oratorios, and his now forgotten operas, always with admiration, but not with blind admiration.'"

### *A VENETIAN FESTIVAL*

PIERRE LOTI, the French sailor-author and prose-poet, was a well-trained musician. In a recent article by Frederick Martens, in *The Musical Quarterly*, he is quoted extensively, and from this the following unforgettable picture of a music festival on the Grand Canal in Venice, is taken:

"Our music meanwhile had arrived; a large gondola, illumined with a profusion of lanterns, and containing a double string quartet, a chorus and two solo singers, a contralto and a tenor.

"The illuminated gondola moved off as soon as we had seated ourselves within that of the Queen (Carmen Sylva), and we followed. The black dais had been removed and . . . then began in the wake of this music, a slow wandering promenade . . . as a number of other gondolas augmented our floating processional, and all these silent unknowns, gliding behind us, listened to the serenade.

"It vibrated, facile and languorous, this Italian music; at times it mounted in anticipated *crescendos*, into the sonorous tranquillity of night, re-echoing from the marble walls of the palaces; or else it diminished and seemed to die, little by little, of its own languor. The voices were fresh and vibrant, and led with that innate skill shown in this country by even the least among singers.

"A people's music is intended to be heard in the place of its birth, in its natural framework of echoes, of odors and skies. Even this Italian music which is inferior in the most absolute sense, may become profound and charm the soul when heard at night, as we heard it, coming to one with the unexpectancies of distance and echo, from a gondola fleeing, ever fleeing, and which one follows, stretched out, with an unequal and oscillant motion sometimes nearby, sometimes far away . . . amid the splendors of Venice beneath the moon and the summer stars."

### *PLAYING BY EAR (OR LESCHETIZKY)*

"PLAYING by ear" is often frowned upon by teachers who fear that it may lead to slipshod methods, but, in *Leschetizky As I Knew Him* by Ethel Newcomb, we get an interesting sidelight on this question. "One day a charming Londoner asked permission for an interview," she writes. "His interview became a pleasant conversation with Leschetizky, who rather prolonged it than otherwise, fearing to break the spell by approaching the subject of music. But the excuse for the visit being music, he was invited to play. What was Leschetizky's astonishment to hear him play faultlessly and with expression his own piece, *The Two Larks*. On being asked to play further, the visitor announced that it was the only piece he had ever played. He said he had improvised all his life, but wanted a real accomplishment for the London season. 'This is something new to me' said Leschetizky. Students who cannot play at all by ear I advise most earnestly to cultivate that quality. Many pianists deplorably lack it, and should try playing simple tunes entirely by ear, training themselves to the habit of improvising also especially when the memory fails, as it sometimes does in pieces. These students study too much from the theoretical side. But you know nothing of the theory of music, and do not intend to study it, and have been taught one piece entirely by ear. 'I will give you a few lessons myself,' said the master, all curiosity and interest. 'You asked for permission to study with an assistant; I shall take great interest in learning myself what can be done by ear alone.'

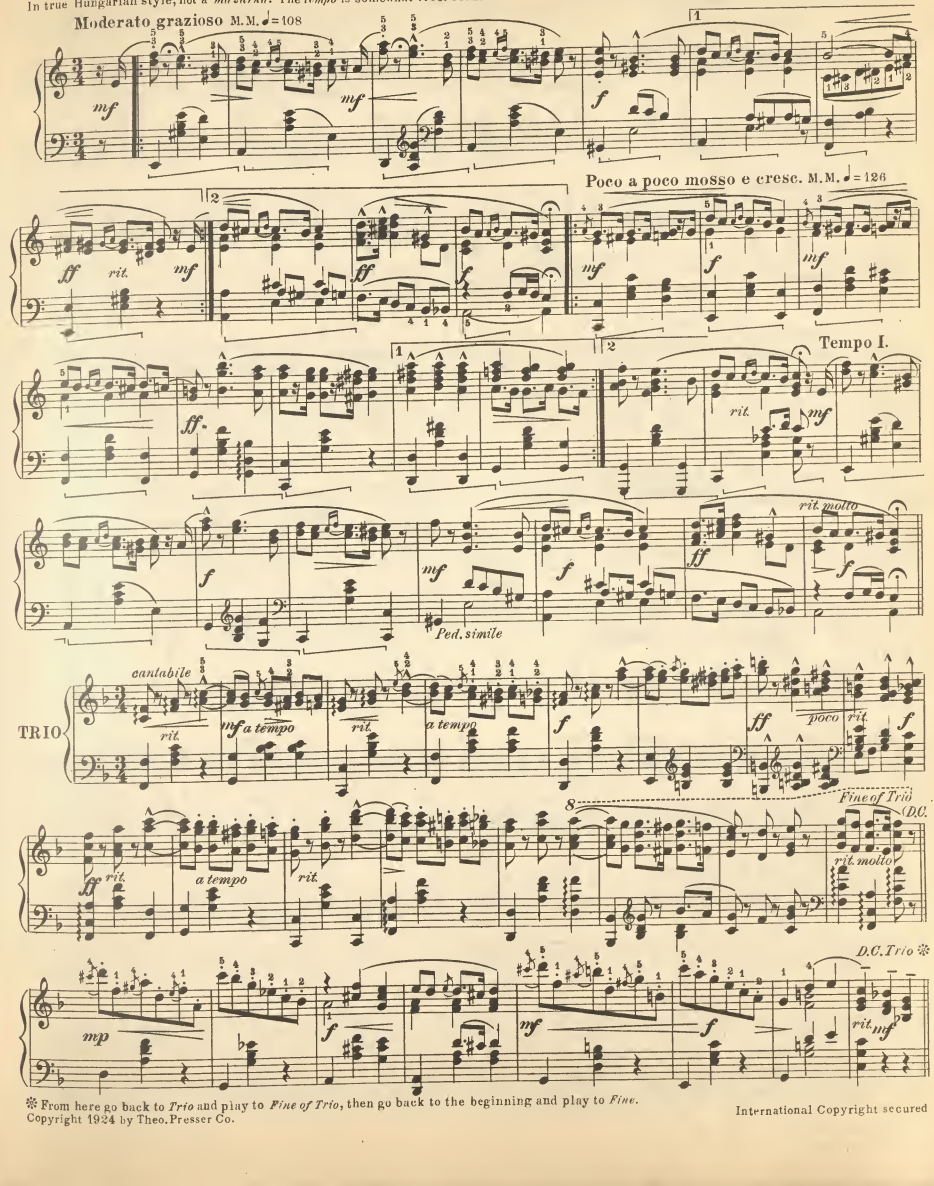
"These lessons were a pleasant diversion to Leschetizky, who taught him a Chopin nocturne entirely without notes, and the pupil returned to London playing very beautifully this addition to his repertoire."



# HUNGARIAN DANCE

GEORG EGGELING, Op. 247

In true Hungarian style, not a *mazurka*. The *tempo* is somewhat free. Grade 4.




※ From here go back to *Trio* and play to *Fine of Trio*, then go back to the beginning and play to *Fine*.

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EASIER TRANSCRIPTION

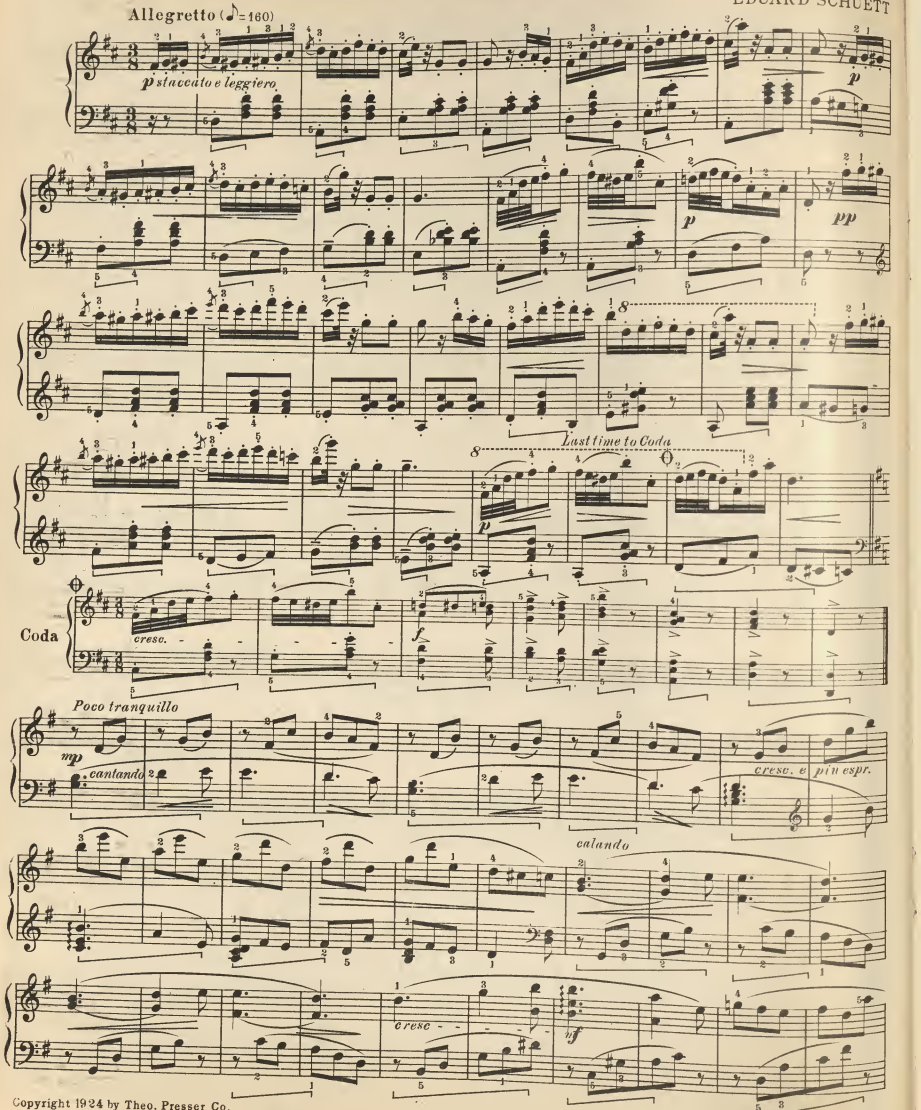
# SHADOW DANCE

from "DINORAH"

(MEYERBEER)

The easier of two new transcriptions by Mr Schuett of this celebrated operatic number. Grade 3½.

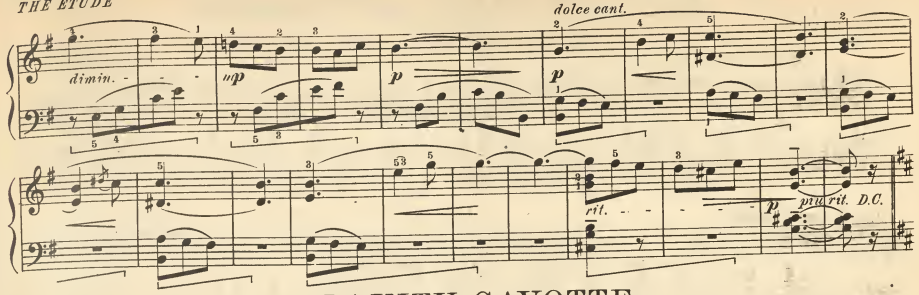
EDUARD SCHUETT




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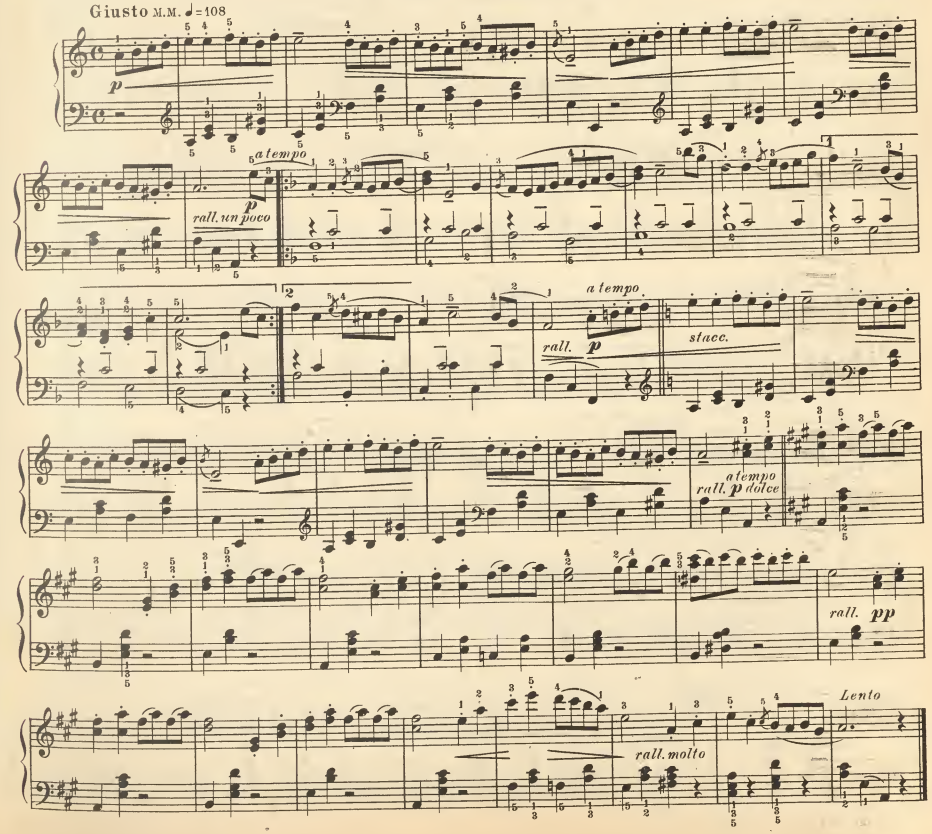





# DAINTY GAVOTTE

From a new set of teaching pieces by the composer of the celebrated *Valse Serenade*. Grade 2½.

R. DRIGO




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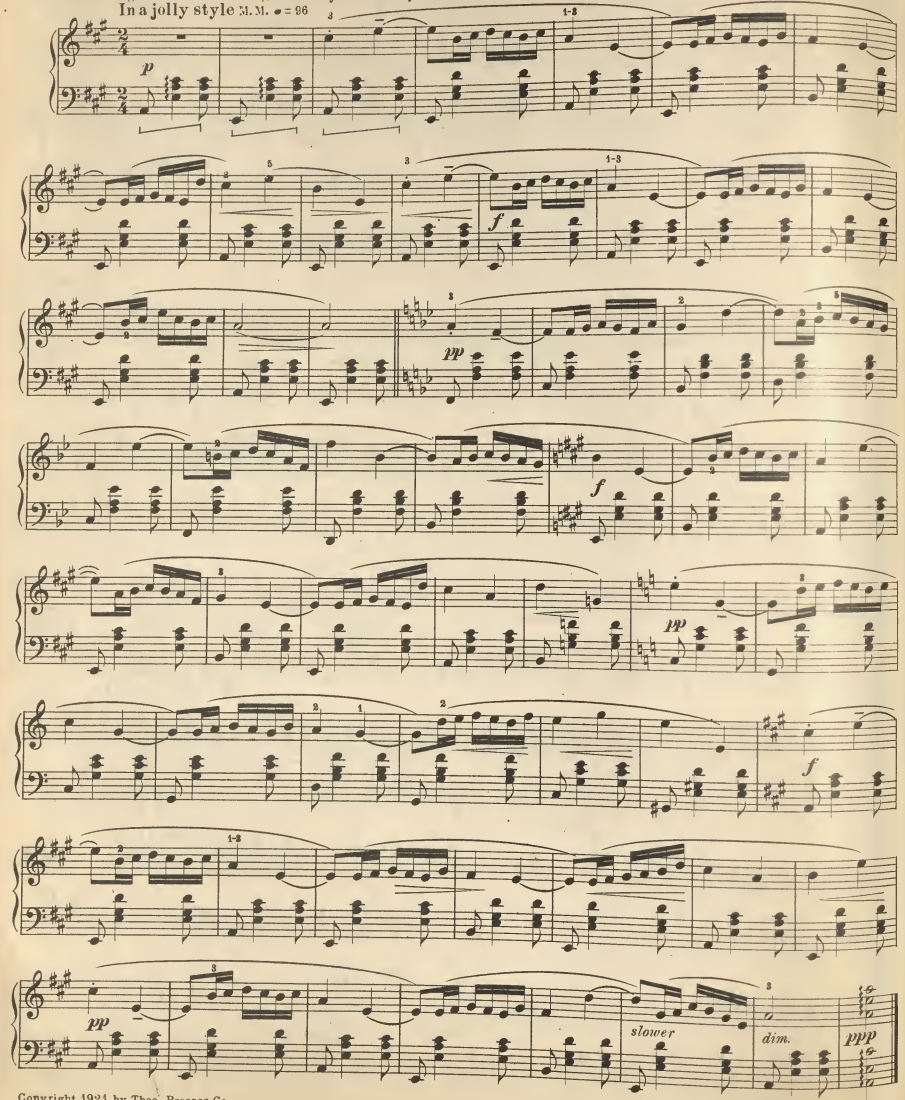
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# BENEATH A COTTAGE WINDOW

## SERENADE

FREDERICK A. WILLIAMS, Op. 102, No. 1

A clever working out of a theme through three keys not closely related. Grade 3½



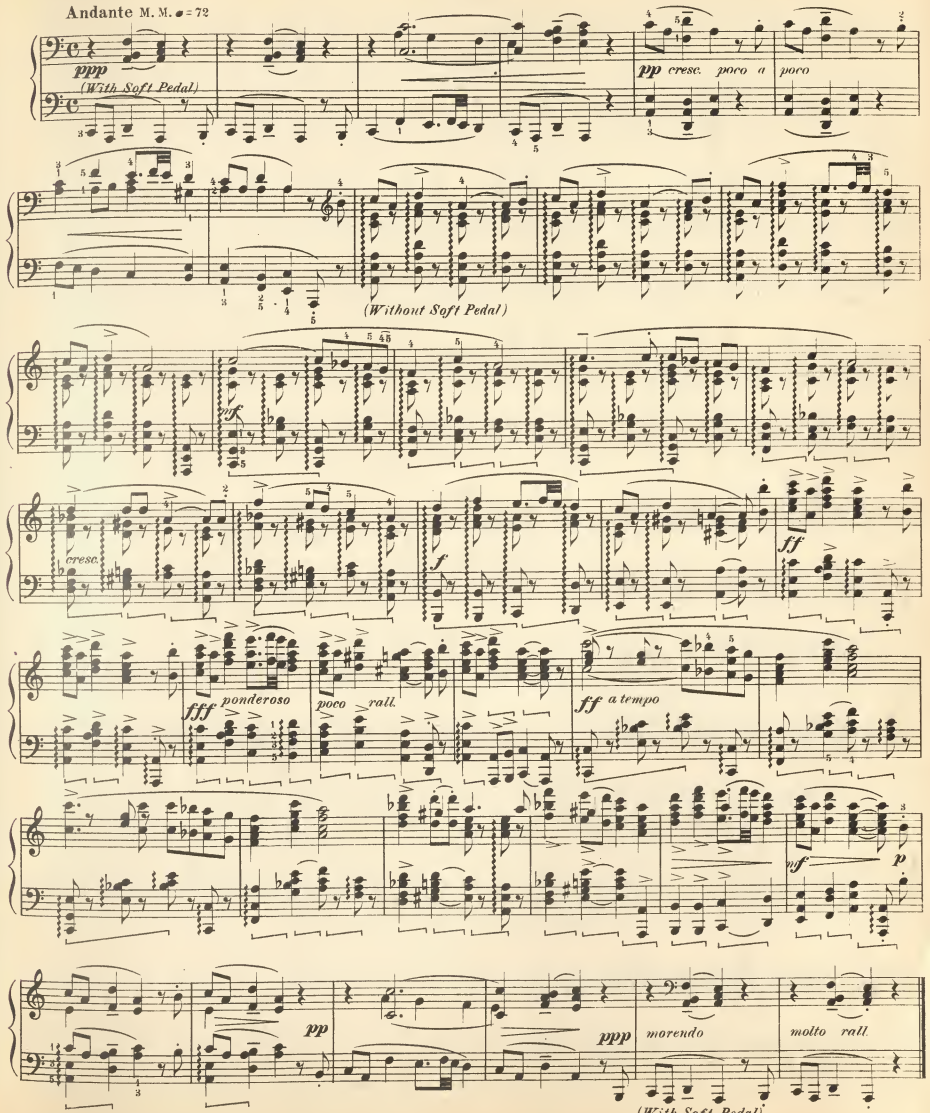

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# SONG OF THE VOLGA BOATMEN

Arr. by W. P. MERO

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# WALTZ

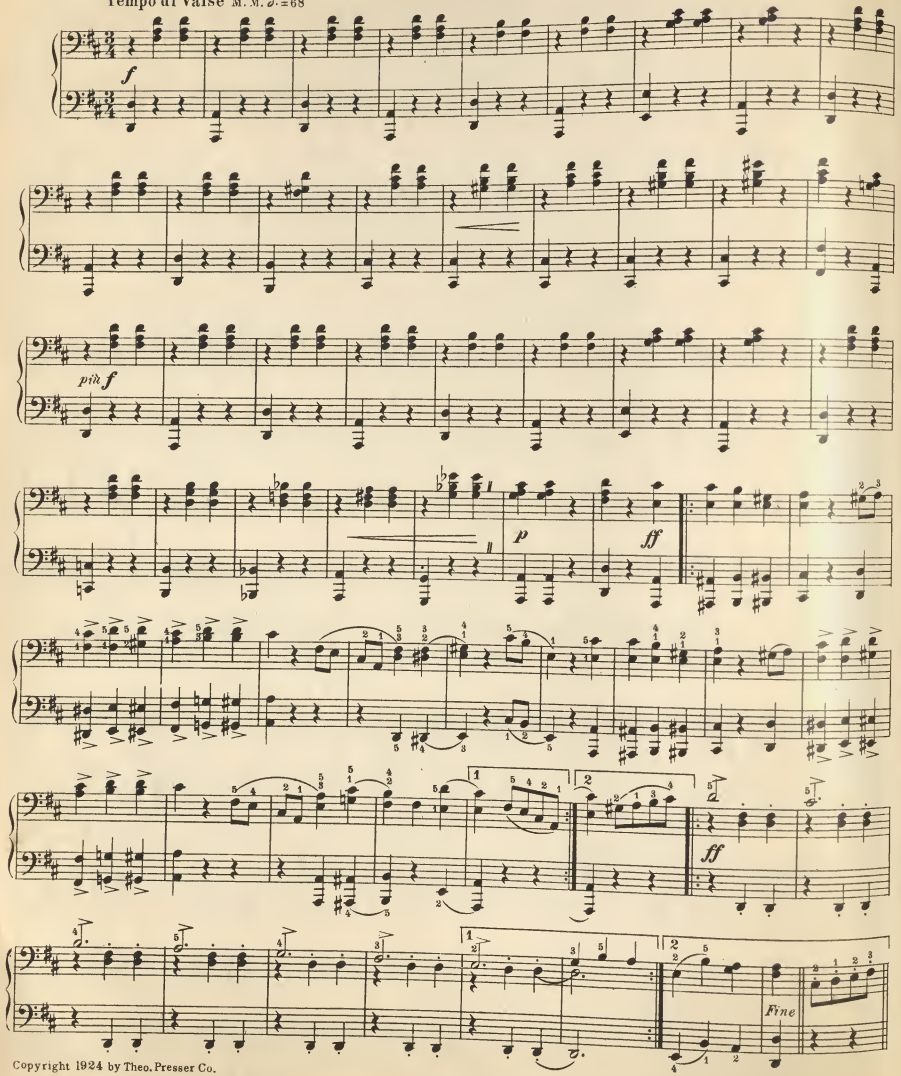
## from "EUGENE ONEGUINE"

P. TSCHAIKOWSKY

An enchanting waltz theme from a celebrated Russian opera.

SECONDO

Tempo di Valse M. M. ♩.=68




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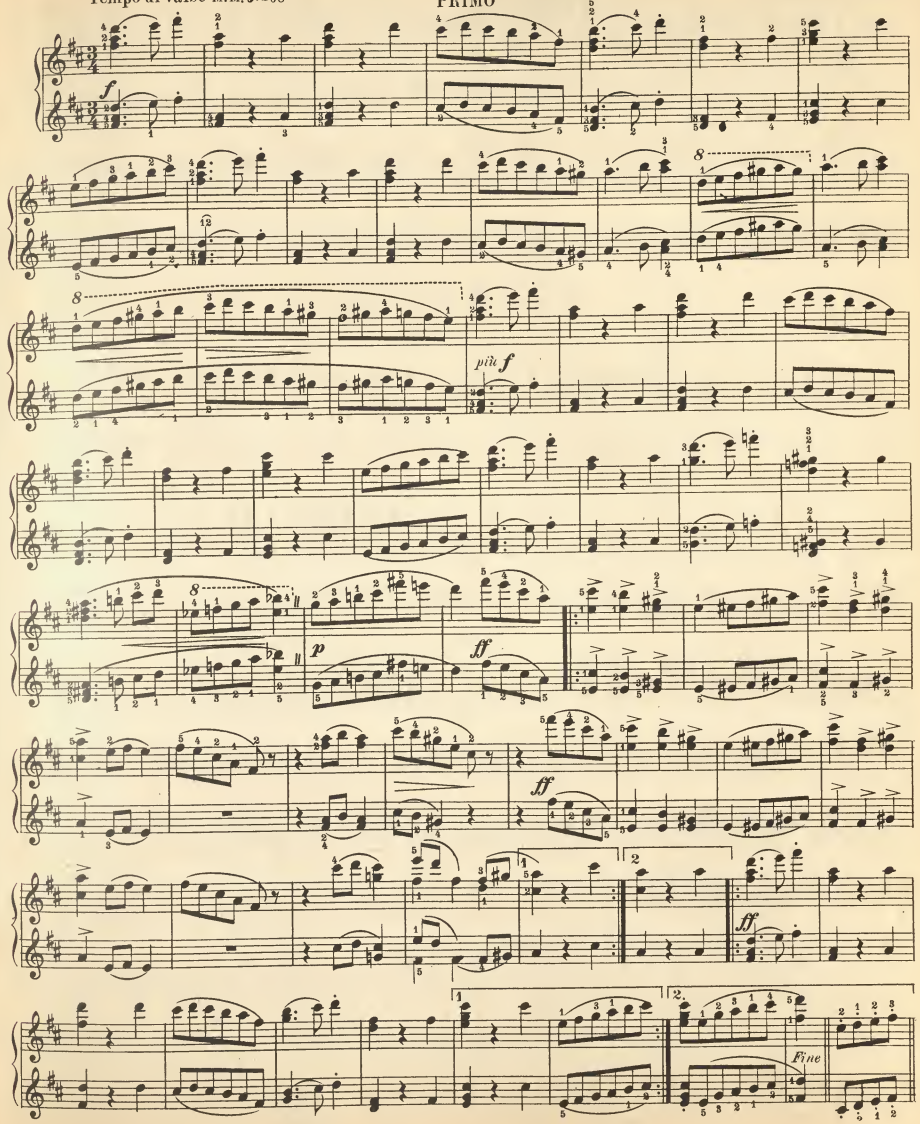
# WALTZ

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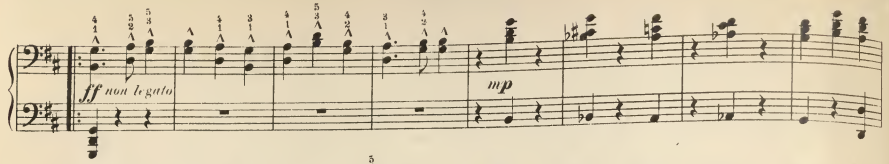
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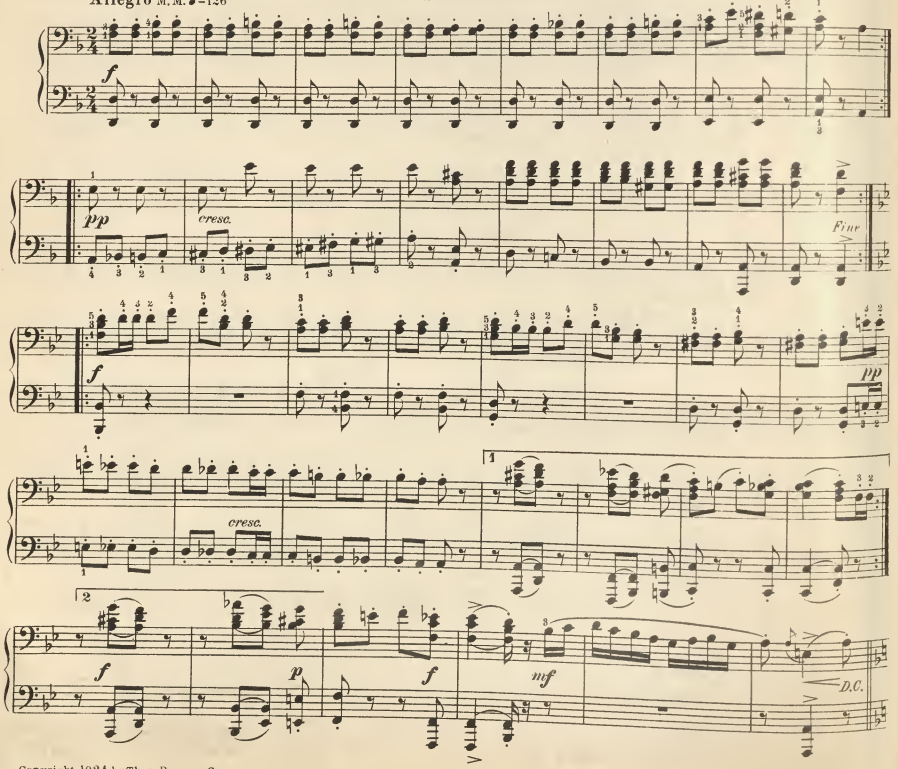

# INDIAN DANCE

A characteristic number by a modern Scandinavian writer.

FINI HENRIQUES

SECONDO

Allegro M.M. ♩=126
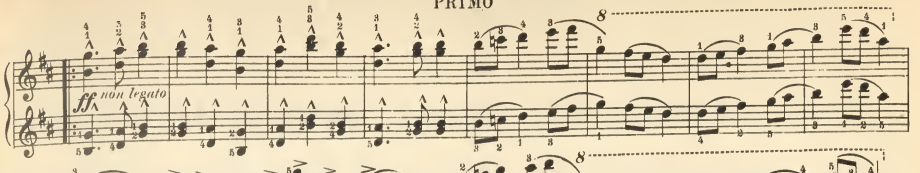



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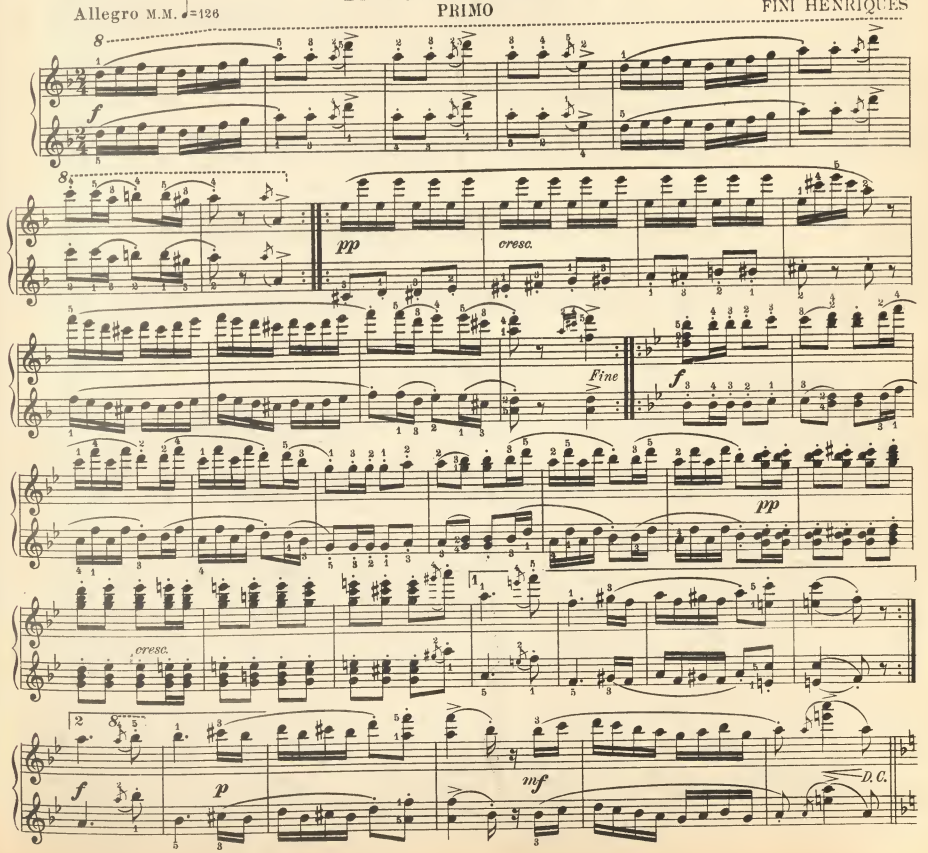



# INDIAN DANCE

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FINI HENRIQUES

Allegro M.M. ♩=126

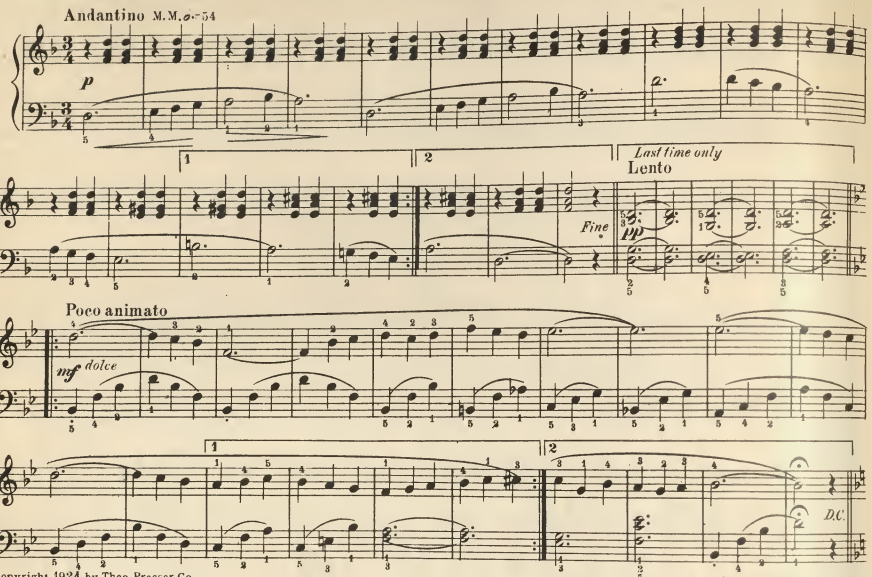


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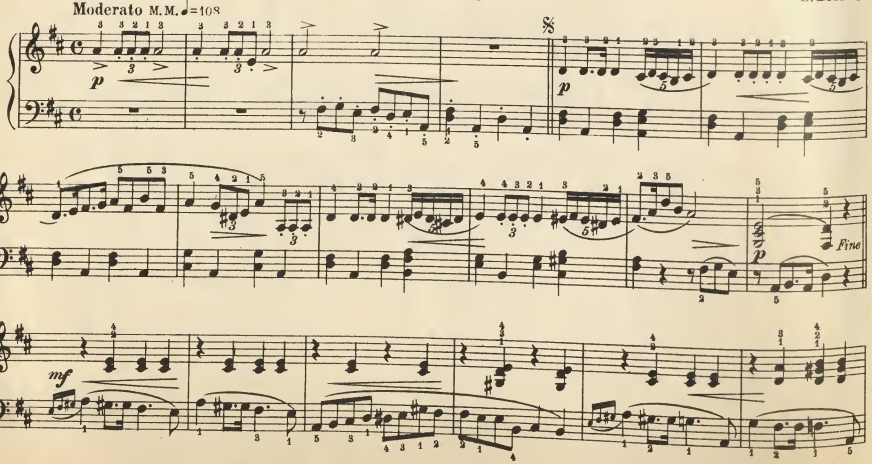



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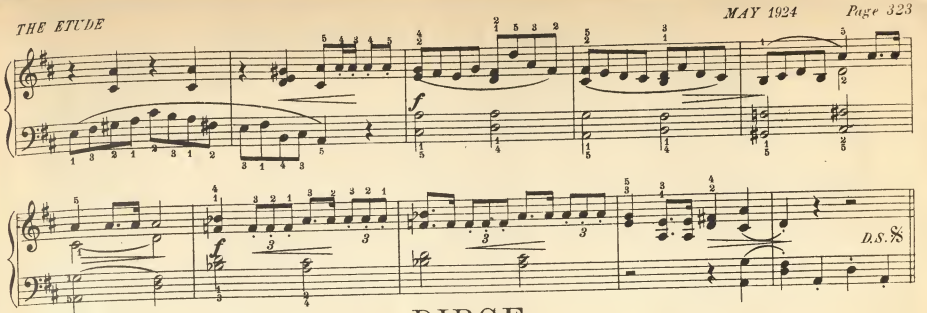
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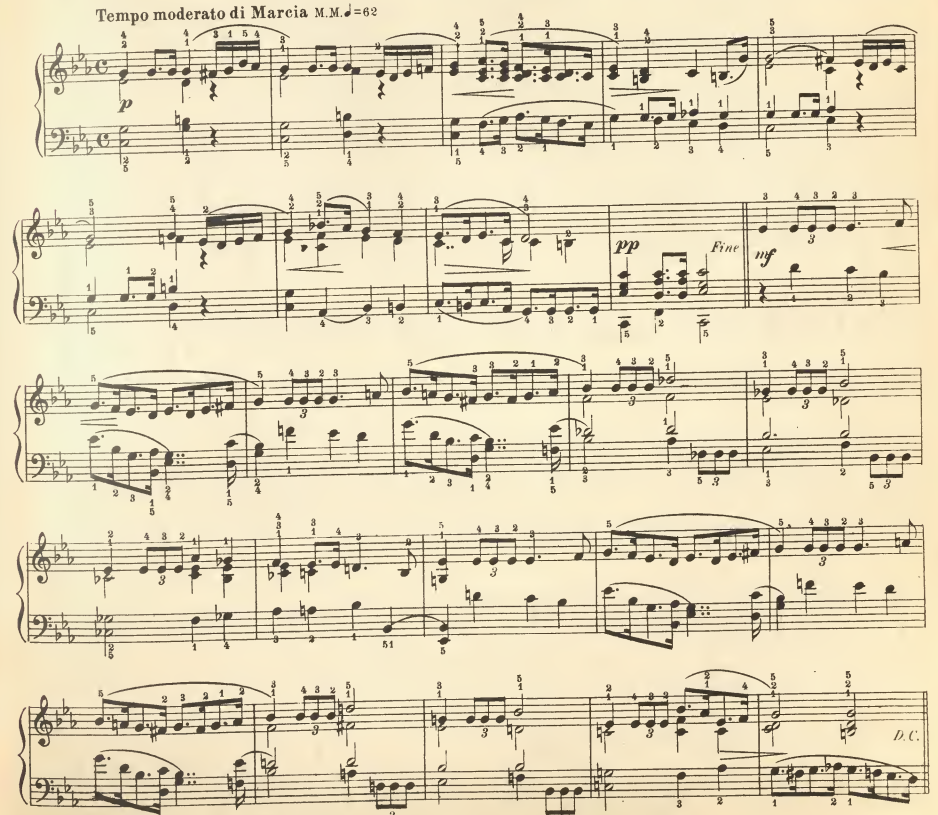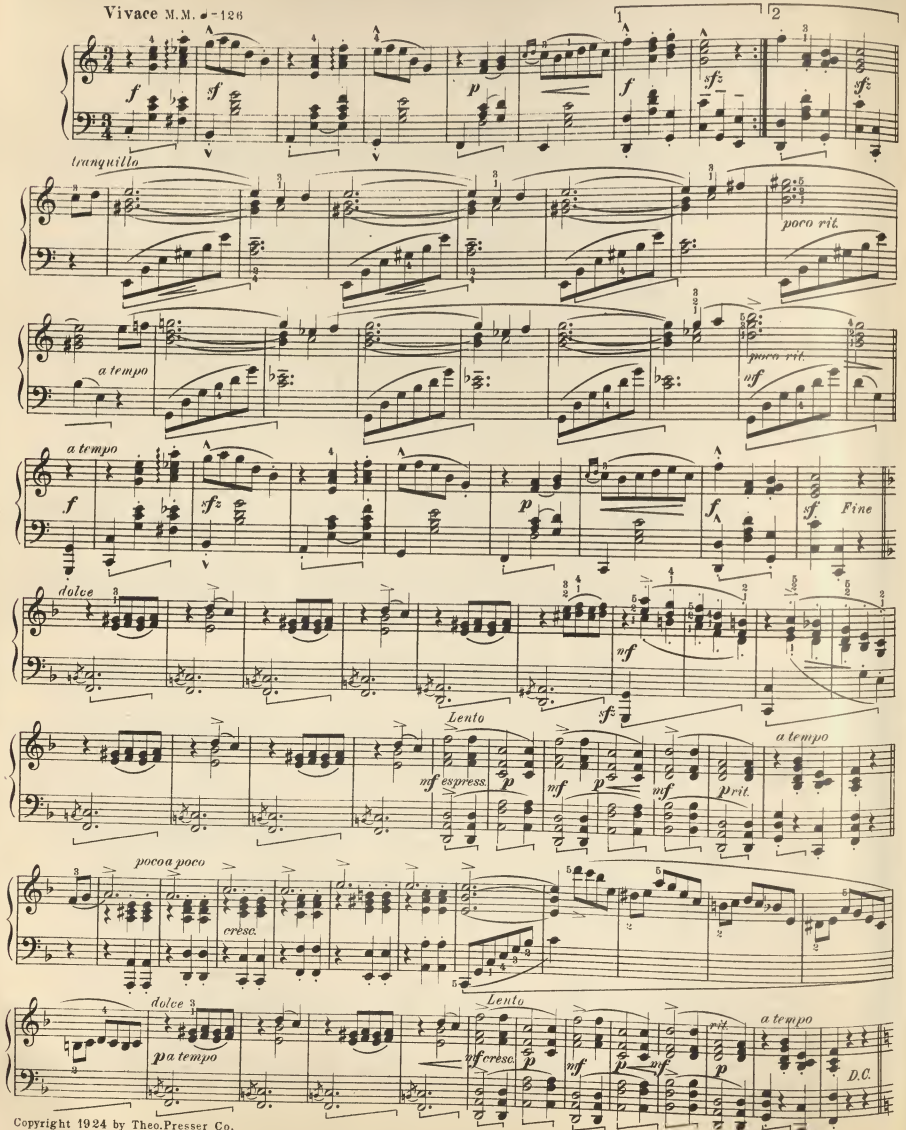





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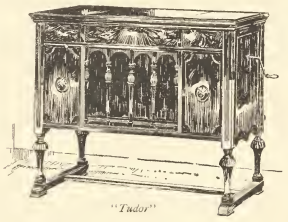
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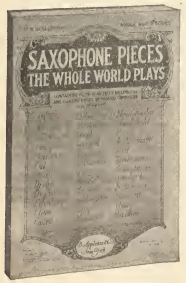
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| Lily of the Valley ... Sapellnikoff | Souvenir ... Drdla |
| Loin du Bal ... Gillet | Spinning Song ... Hollaender |
| Longing for Home ... Jungmann | Spring Dance ... Grieg |
| Love Dreams ... Von Blon | Spring Song ... Mendelssohn |
| Madrigal ... Simonetti | Tango ... Albeniz |
| Mazurka Russe ... Glinka | To Spring ... Grieg |
| Melodie Op. 18, No. 1 ... Moszkowski | Traumerei ... Schumann |
| Melody in F ... Rubinstein | Waltz from Op. 39 ... Brahms |

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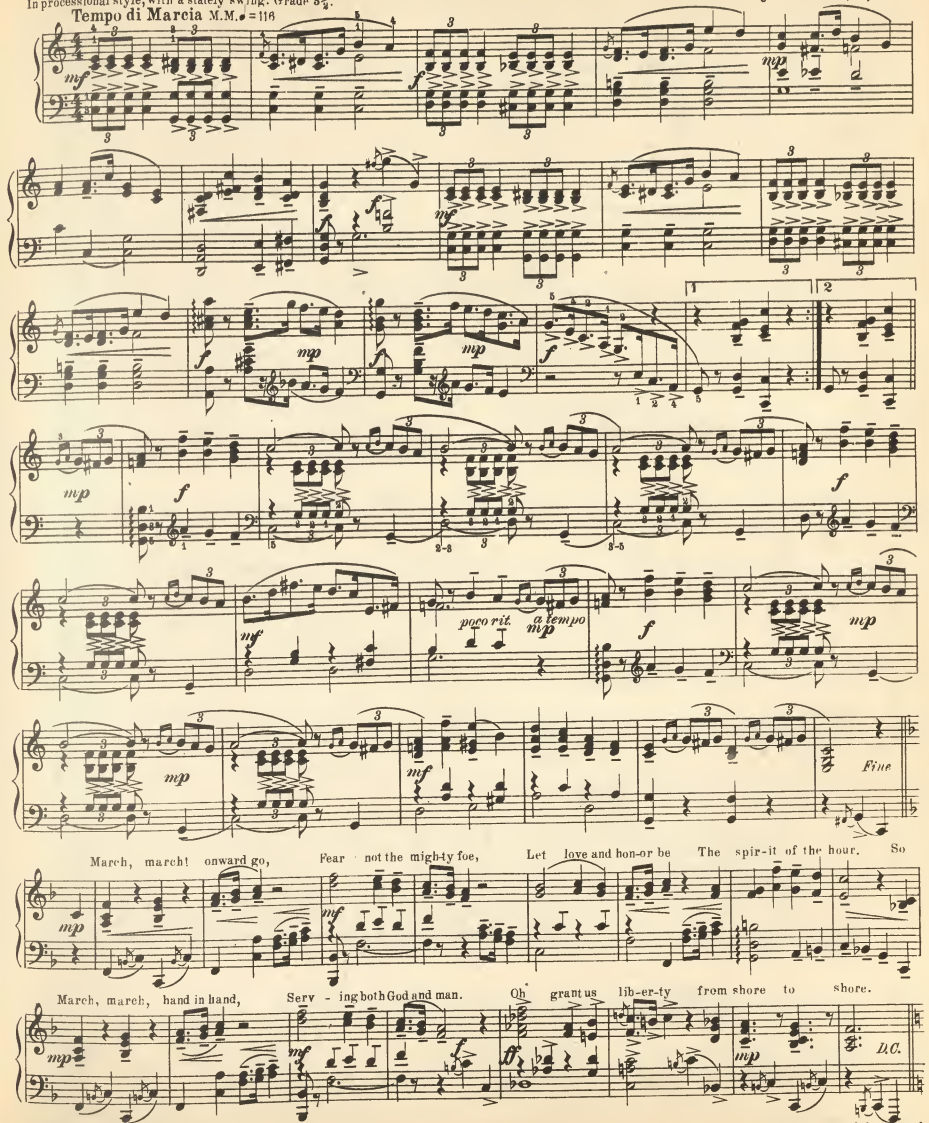



# SPIRIT OF THE HOUR
## GRAND MARCH

WALLACE A. JOHNSON, Op. 102

In processional style, with a stately swing. Grade 3½.

Tempo di Marcia M.M. ♩ = 116
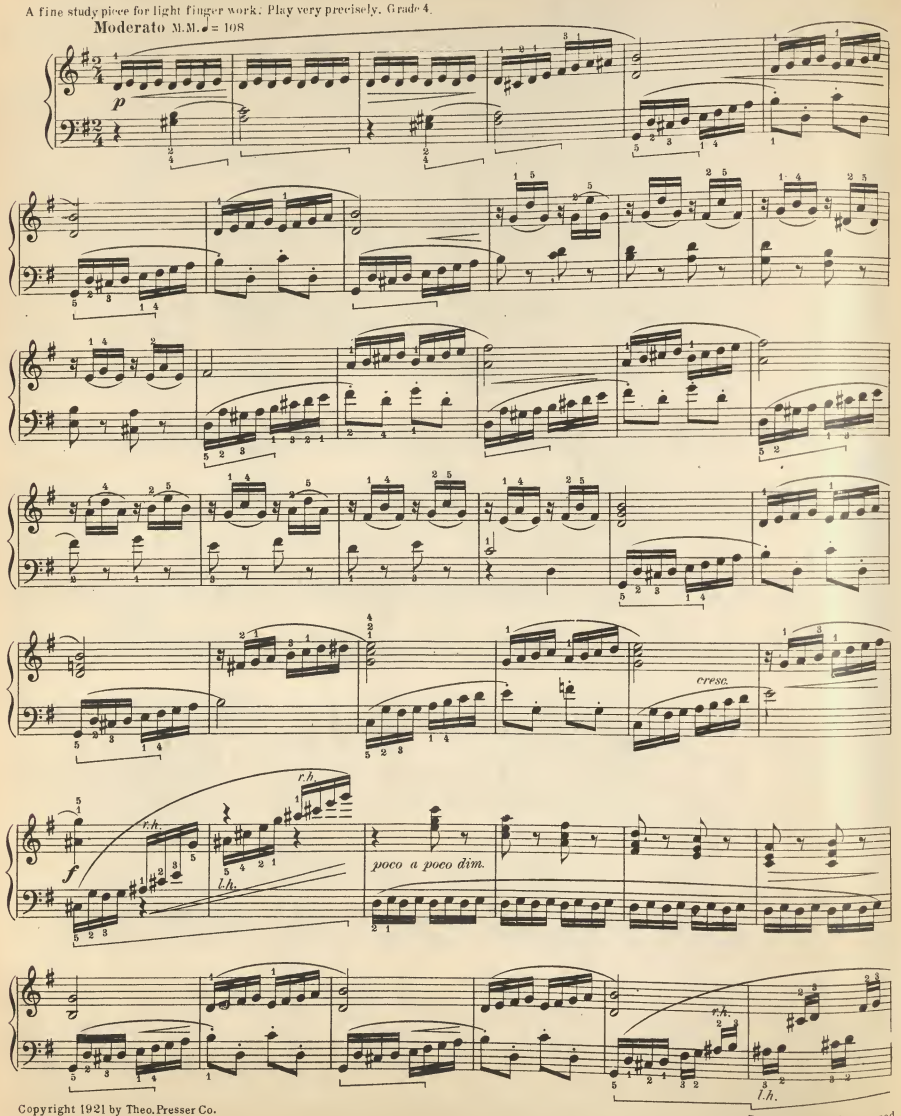



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# THE BROOK
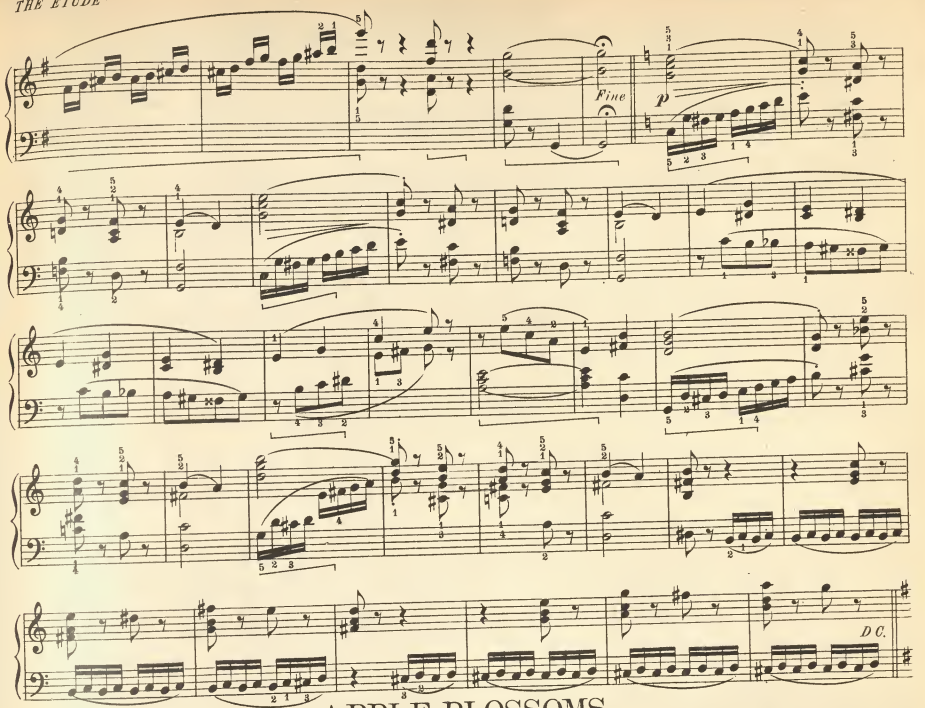
CAMILLE W. ZECKWER, Op. 46, No. 1

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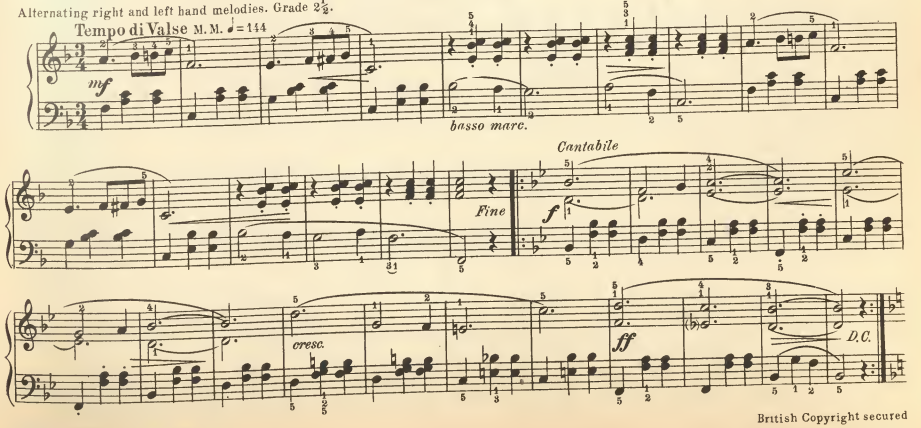



# APPLE BLOSSOMS

WALTZ

WALTER ROLFE

Alternating right and left hand melodies. Grade 2½.

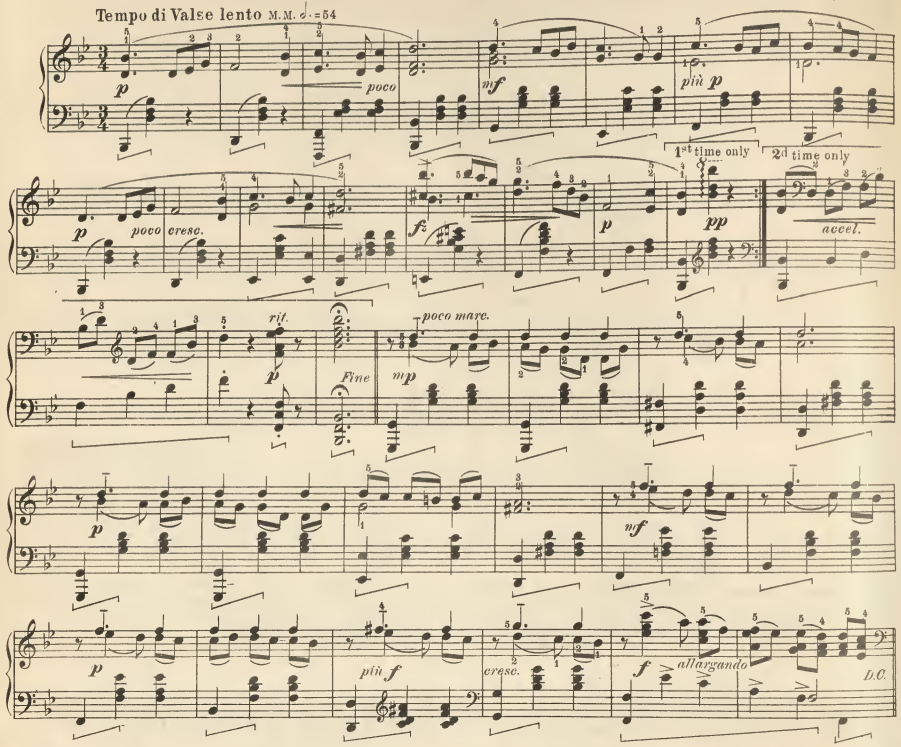



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# VALSETTE

A tastful dance movement by a contemporary Norwegian composer. Must not be taken too fast. Grade 3½.
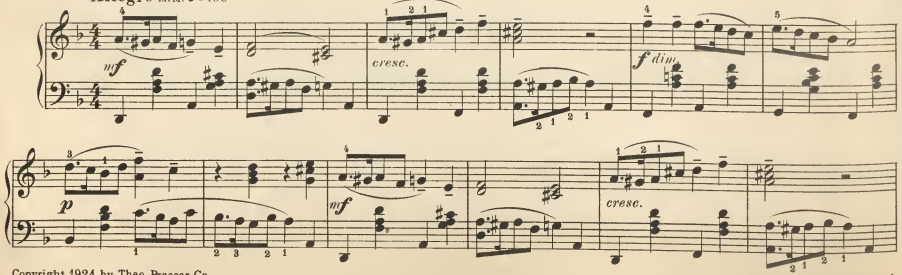
TRYGVE TORJUSSEN




# RUSSIAN DANCE

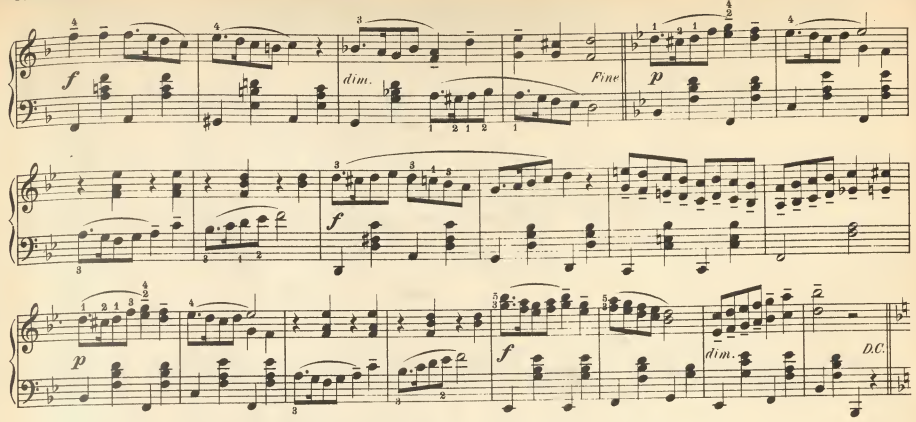
A capital teaching or recital piece, particularly good as a study in dotted notes. Always ♩. ♪, never ♩ ♪. Grade 2½.

MARI PALDI




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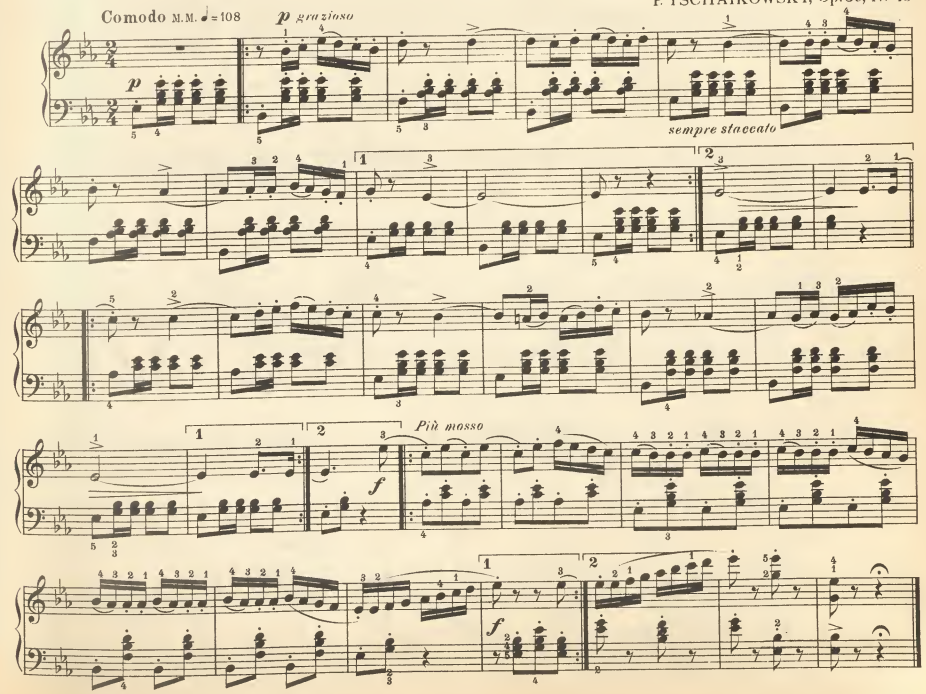





# NEAPOLITAN DANCE-SONG

From Tschaikowsky's splendid set of pieces for young people. This is a genuine folk melody. Grade 2½.

P. TSCHAIKOWSKY, Op. 39, No 18

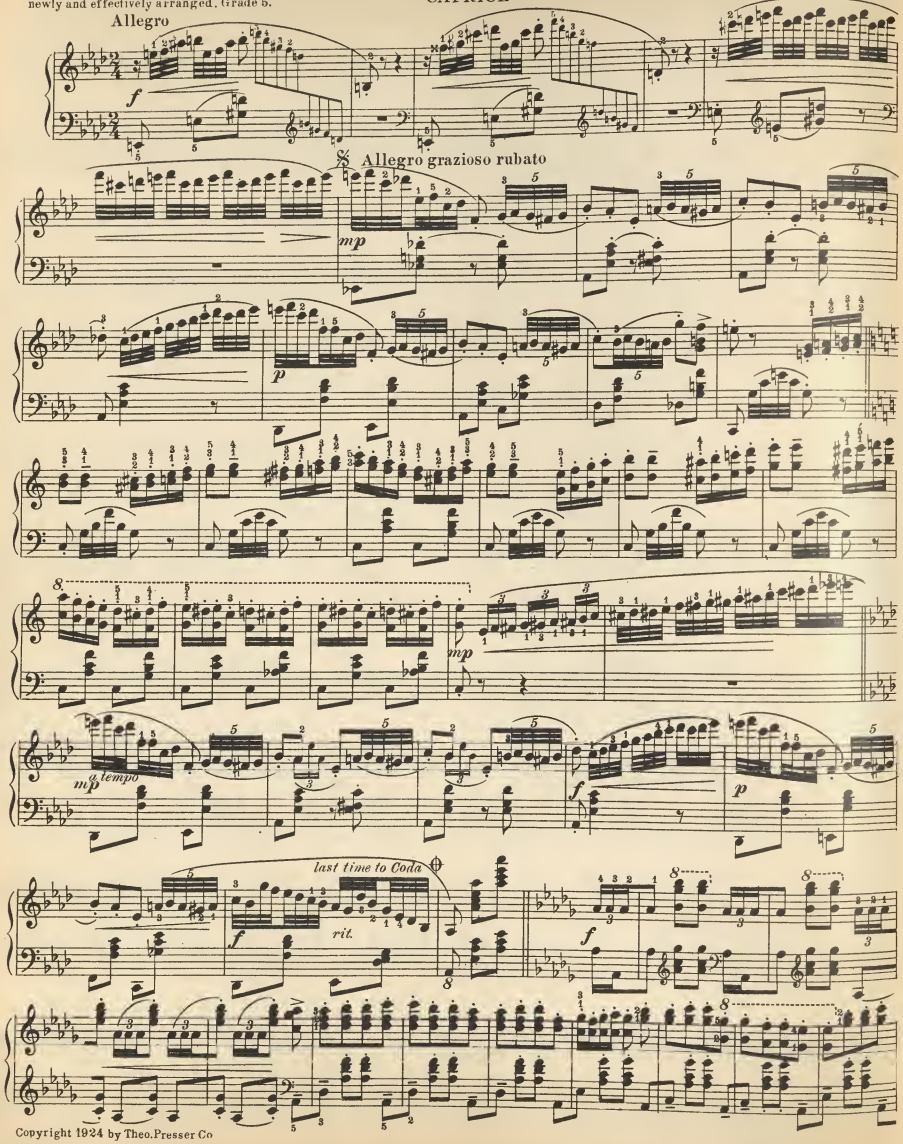


# POLKA DE LA REINE

## CAPRICE
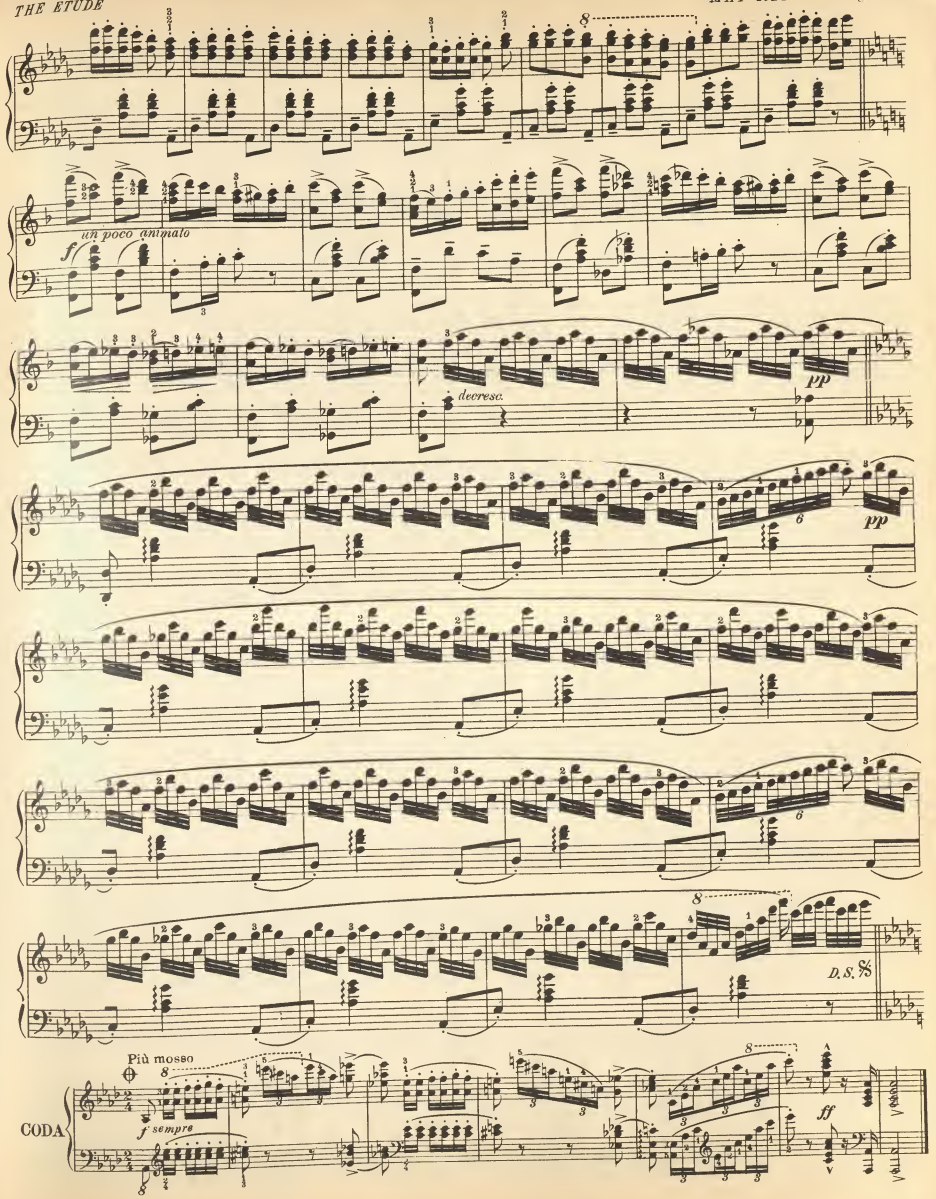
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Arr. by William M. Felton

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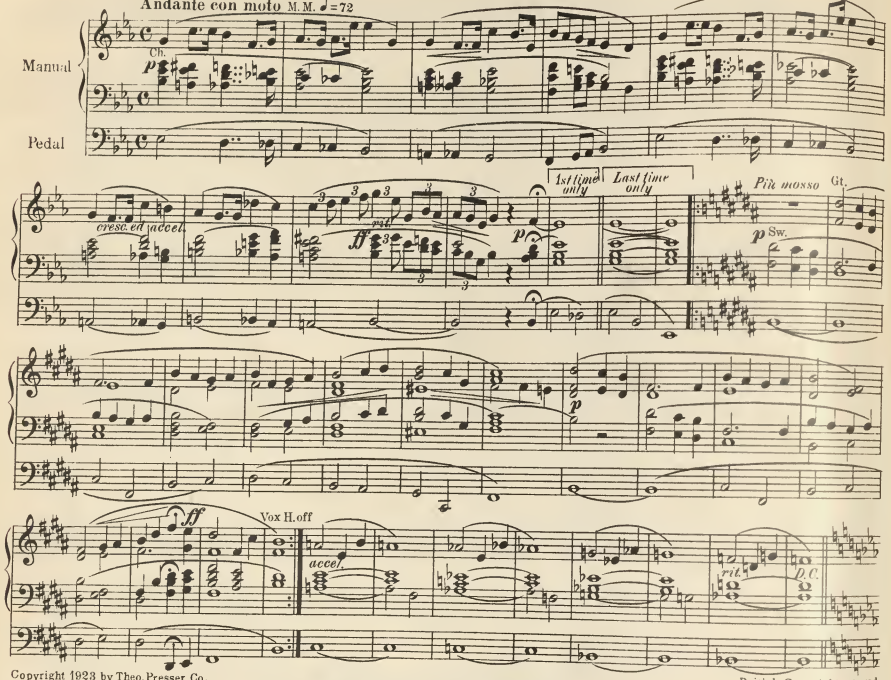


# ECSTASY

J. G. CUMMINGS

Sw.—Vox Humana & St. Diap.
Ch.—Dulciana (Melodia)
Gt.—Mel. & Dulciana
Ped.—Bourdon 16' coup. to Ch.
Useful as an opening voluntary, or for picture playing.

Andante con moto M. M. ♩=72



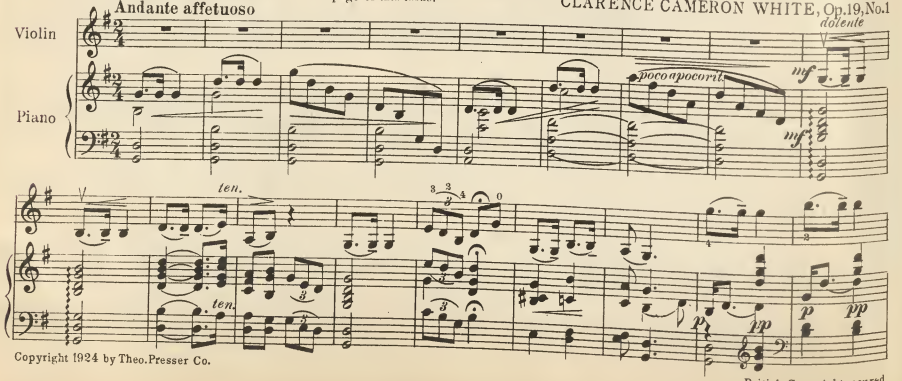

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# JUBILEE SONG

For an article on Mr. White and his work see another page of this issue.

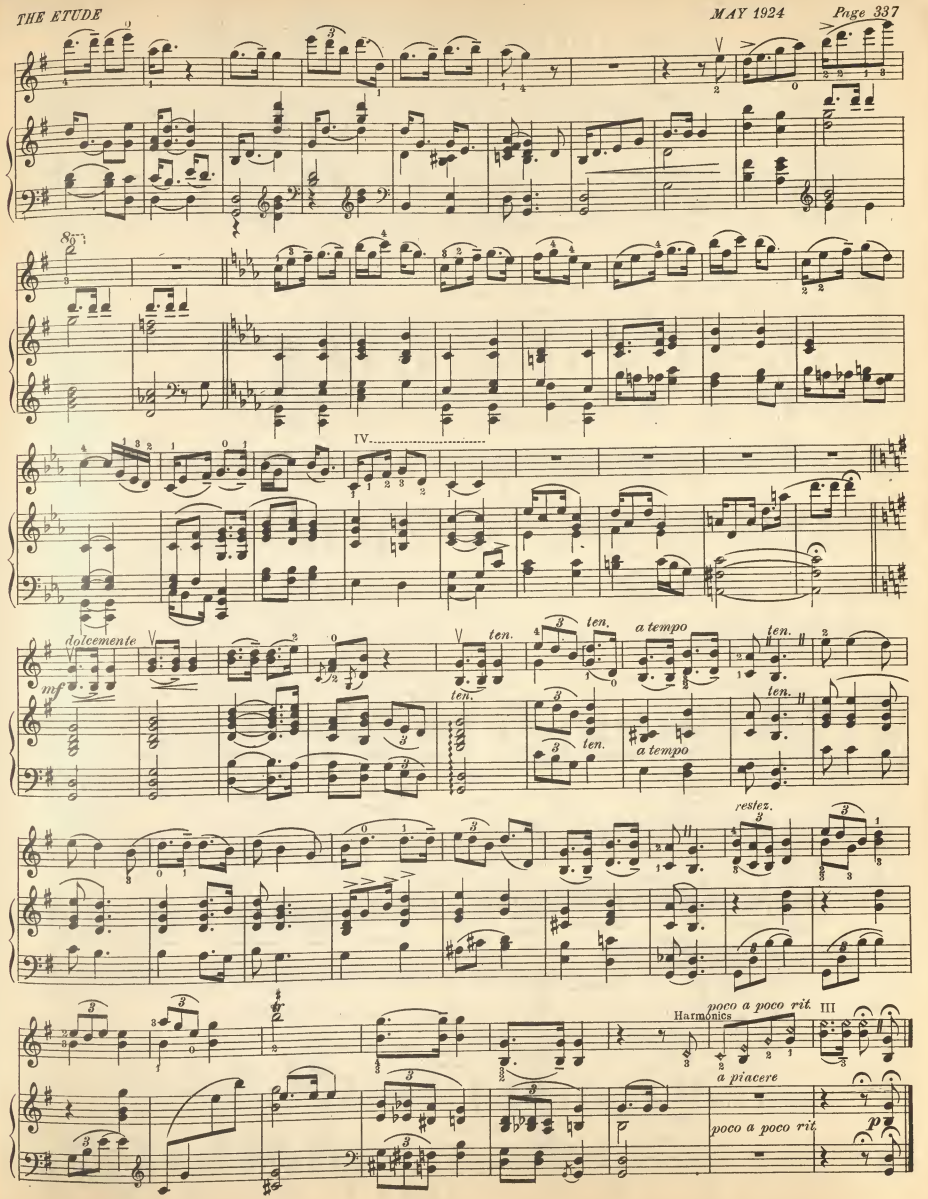
CLARENCE CAMERON WHITE, Op. 19, No. 1

Andante affetuoso




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# GOD'S LOVE IS ABOVE THE NIGHT

E. L. BALLENGER HOMER TOURJÉE

Andante religioso

I stood on the hill at twi - light, And the world seem'd far a - way; While the peace of night with the fad - ing light, Came down on the clos - ing day. A star shone out in the heav - ens, Beau - ti - ful, shin - ing, white; And a voice far a - way, seem'd to soft - ly say, "God's love is a - bove the night."

Moderato con espress.

God's love is a - bove the night, This was the mes - sage clear, And back from the hills came the ech - o, re - sound - ing far and near. God's love is a - bove the night, Ye wear - y souls who wait, This was the mes - sage of hope and light, God's love is a - bove the night.

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# MOTHER-CALLING

Words and Music by ALFRED HALL

Moderato

1. Down the hill be - side the riv - er, Where the lit - tle cot - tage stands, I re - mem - ber when my moth - er Used to kiss my ti - ny hands. I can see the sheen of sil - ver In the glow of mel - low brown, And her eyes so soft and ten - der, Where - in nev - er lurked a frown. Moth - er, moth - er, I can hear you call - ing— Call - ing, call - ing, soft - ly from a - far.

2. Through the years that gulf our part - ing—Through the win - tered vale of time, How my thoughts keep ev - er flit - ting Back to moth - er who was mine. Tread - ing with the wind - ing riv - er Through the hills and vales of life, I shall meet a - gain my moth - er In the land where there's no strife. Moth - er, moth - er, I can hear you call - ing— Call - ing, call - ing, soft - ly from a - far.

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# FUNNY LITTLE FELLOW

ALLAN P. GRANT

MONICA RILEY

Moderato con moto

Fun-ny lit-tle fel-low when he's sleep - in', Fun-ny lit-tle lad a - wake,

Fun-ny lit-tle fel - low creep-in' Down a-round the old cane - brake; With his lit-tle shirt a - dan-gle,

And his fun-ny lit-tle hat, Still his mam-my calls him "lit-tle an - gel," Fun-ny lit-tle an-gel that!

Fun-ny lit-tle an-gel that! In the morn-ing you will find him Play-in' round the cab - in

door, Wear-in' noth-in' much be - hind him And with ev-en less be - fore. Dust-y lit-tle hands and

fin-gers, Noth-in' much that you would prize But the mer-ry laugh that lin-gers In his pick-a-nin-y eyes.

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# The Singer's Etude

*Edited for May by*
*GEORGE CHADWICK STOCK*

***It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"***

DEAR SIR: "What are the first really essential things for a student of singing to know in order to make satisfactory headway? I have tried a number of different methods, including those calling for knowledge of the sciences of anatomy, physiology, psychology, and physics. So many things have been told me about throat and diaphragm and the locating of tone that I am pretty badly mixed as to what is the exactly correct thing to do.

"Please inform me if it is true that a vocal student must have a scientific knowledge of the different parts of the vocal instrument and their action in singing. Originally, I sang at least easily and without thinking of my breath, which seemed to work all right. I have lost this ability.

"Why is it that men and women who teach the voice differ so radically in their methods of instruction? Is there not some common ground upon which all could agree?"

Signed: "One who wishes to know the correct way to sing."

### Three Beginning Features of Vocal Culture

A beginner should first gain a clear idea of three things: A beautiful quality of tone, correct tone production, and proper breathing. These are the major forces that must work perfectly together and be spontaneously employed in artistic singing. To achieve this, the alpha and omega of voice culture, the beginner must use the method that rests solidly on the foundation of nature, common sense and art.

### Mystifying Vocal Methods

Your letter points to methods of voice training that may be understood by scientists and the makers of methods, but which invariably mystify the singer more than they enlighten him. For the edification of the uninitiated a brief list of talked-about vocal methods follows: "The secret of success lies in the hyo-glossus." "Foundation of true tone—the grooved tongue." "Vocal control hinges upon knowledge of physiological action." "Eat for voice." "The diaphragm is the mainspring of song." "Natural tone production." "New method of natural tone production." "Entirely new method of natural tone production." The titles are unique, but there are scores of other vocal methods whose names are even more curious. Is it any wonder that vocal students get confused, and that many, becoming discouraged, give up trying to learn to sing?

### Good Points of Vocal Methods Often Buried in Obscurity

Just a few words about vocal methods. However strange and fantastic some of their names and however queer the things to be done, there is always an element of truth and some degree of help to be extracted from each. *But* the truth and the help are often so hidden in a maze of incomprehensible statements and weird muscular performances that they are rarely discovered by the student. Flitting visitations of real vocal information do little good. The student of song must have the unalloyed truth clearly presented at each lesson, in order to be practically benefited.

Mechanical ways of breathing and science in vocal tone production involve attempts to control consciously the action and formation of different parts of the vocal instrument. All parts, inclusive of the breathing, when functioning properly, do so with as much freedom from conscious interference as the heart, liver, lungs, or digestive organs.

Scientific or mechanical ways of learning to sing never accomplish what they set out to do. They invariably lead to disaster, never to song that is spontaneous and thoroughly artistic.

## Tone-Talks

### Smooth Voice Progress Preferable to Vocal Floundering

Why plod and stumble through indistinct paths of vocal ambiguity when there is a plain highway to correct breathing and tone production? In other words, the singing of a spontaneous musical tone and correct breathing is a simple, not a complicated, matter, and can be practically demonstrated by the teacher and acquired by the pupil in a very short time.

Mind you! I do not say that a novice can be transformed into an artist in a brief space of time. But I do know that a beginner's feet can be placed at once and firmly on the correct path that leads to fine artistry in song. A little farther on in this Tone-Talk concise instructions will be given on how to produce in a comparatively short time correct musical tone and breathing.

### Scientific Voice Culture Versus the Natural Methods of the Old Masters

Scientific voice culture has confused singers for the past seventy-five or one hundred years. Previous to this the method of training voices was based on the natural development of beautiful tone.

The attentive listening ear of the master, unaided by scientific knowledge and without attention to what the muscles were doing, managed by tone illustrations to get his pupils to sing correctly. And guided by empirical judgments these wise old teachers could unerringly determine whether the voice was correctly produced, and also if the tone measured up to a high standard of beauty, smoothness, resonance and timbre.

Another thing, the old masters always taught in classes of four or five, and so pupils had the great advantage of hearing each other with the additional help of the instructor's wider and more varied comment and criticism.

### Some of the World's Finest Singers Have Been Taught Empirically

As fine singers as the world has ever known and the most beautiful quality of tone have been and are being developed without the aid of science, mechanical means, or endeavor consciously to control breathing or any of the parts of the vocal mechanism.

We are slowly coming back to the more simple and direct way of training voices employed by the earlier masters; and today, in America, there is an ever increasing number of teachers who are leaning more and more heavily on nature and common sense and decreasingly on science and mechanical thought and devices.

### The Beginning of Scientific Voice Teaching

When Manual Garcia, the famous singing teacher who died A. D. 1900, in London, at the age of over one hundred years, invented the laryngoscope (a tiny mirror fastened at the end of a short stick, which, thrust down the throat of a singer, shows the vocal chords in action) he gave to throat specialists a very useful instrument for throat diagnosis, but a useless one in the hands of a singer.

It was about the time of the appearance of the laryngoscope that science and various mechanical devices began to creep into the art of singing, and, ever since, it has been unintentionally busy destroying the soul of song.

### Mechanical Thought Prevents Inspired Utterance in Song

I know from personal experience and varied observation among teachers and singers in all parts of the country that the most intimate and scientific knowledge of vocal chord action of the movements of any other part of the vocal instrument is of no real help; on the contrary, it is a drawback. I have always found that the more a singer thinks of the various muscular processes involved in singing, the less able he is to produce real song.

### The Essential Thing for the Student to First Know

The essential thing to acquire in the beginning of vocal study and, mind you, the easiest and most direct—is a free, spontaneous musical tone that yields as lightly as a feather to the touch of a breath. This is to become the constant working principle and guide in all singing. With it the singer develops skill in technic and in gaining volume and full powers of expression in song.

For the purpose of accumulating diversified information, no harm can come to a teacher of singing if he reads up on anatomy, physiology, physics, and psychology. He may even enter into the field of study and experiment connected with these sciences, particularly psychology. Such extended information may prove helpful; that depends largely on how clear his views become on the relation of sciences to voice, song and individuals.

But if a teacher's knowledge of these sciences—irrelevant as applied to singing—is of a cursory nature, it will do more harm than good to bring it into the training of voices. It would be far better for a teacher to drop out of his voice instructions smattering allusions to anatomy, physiology, and kindred matters; if he is in the least degree confused in his own mind regarding their application and function in tone production. A shoemaker makes a better shoe by sticking to his last. A singing teacher will make a better singer of his pupil if he sticks to fundamental principles of breathing and tone production that truly belong to the art of singing.

### Smattering Illusions to Sciences Confuse a Pupil

We all know that any of the several sciences that have been named require the work and research of a life time to master them. How then can a voice instructor expect to employ to advantage in his teaching, superficial references to sciences that are of profound significance in relation to human life, but have no bearing upon the study of song? Is it any wonder that a young singer listens with hopeless mental confusion to vocal instructions that bristle with meaningless words, terms and statements, quite often as little understood by the teacher as by the pupil? It is no more true that a beginner in voice study must have a scientific knowledge of his vocal instrument than that a young piano pupil must have such knowledge regarding the construction of the piano.

### Actual Singing Practice Infinitely More Valuable to the Student than Scientific Discourse

A few moments spent in singing simple sweet tones is of more real value to a vocal student than all the glittering scientific generalities ever invented. As moments of such correct singing grow into hours of similar practice, the more perfectly the voice is developed as a musical instrument capable of perfect expression in song.

### A Few Practical Instructions for Vocal Students

Supposing you reflect upon the following ideas: In correct singing or speaking the entire vocal mechanism, inclusive of the breathing apparatus, the lungs, acts as a complete whole. In other words, there is instinctively carried on a perfect working together or co-ordinate movement of all parts of the vocal instrument. Make this idea practical by trying the following plan. Speak the work "on" with utmost naturalness. Instantly every part of the vocal and breathing mechanism springs into unified automatic action. Next, sing the word "on" on the pitch of middle C with the same naturalness and ease as you have just spoken it. Do not vary a hair's breadth—so far as physical action is concerned—from the way you spoke the word "on." The only difference is that the conversational quality of the spoken word has changed in a subtle way into a musical tone.

In the above simple practice you will find an unerring guide to a perfectly natural singing tone. This is the first really essential thing for a beginning pupil of the voice to know and practice. It requires but little breath and that perfectly natural. Therefore, for a while nothing need be said about breathing. This is the first tone practice necessary, and is the beginning of the vocal foundation upon which correct artistic use of the voice rests.

Every additional tone placed on this foundation must be closely and critically examined by the ear of both teacher and pupil. If it conforms to the ideal standard of tone quality set up, place it in the foundation that is being laid. If it does not conform to the quality desired, try again.

As the superstructure of technic, color ornamentation and expressional embellishments reaches higher levels, be sure to watch every additional step taken. Let there be no departure from an ideal conception of beautiful tone, produced with never a consciousness of tonal or breathing processes.

### The Heart of the Whole Matter

What has been suggested to you to think upon and accomplish requires concentration, sincere enthusiasm and constant play of imagination; and do not forget always to look to the inspiring aid of the spirit. Be thus guided every time you sing and always abandon yourself to the finest things within you, whether your work be scales, vocalises or song.

In the interpretation of a song make its message your own. Having a clear vision and living realization of it, sing as you feel and into your voice will come a convincing power reaching all hearts.

"THE young student should keep interested in everything. Art gets narrow if you think only of that. Keep eyes and ears open; keep the soul always ready for something to happen."—GALLI-CURCI.



## The Voices of Young Girls Should Be Under Careful Training

I KNOW from an experience of many years in training the voices of young girls of from twelve to fourteen years that, given talent and desire to learn to sing, they should be under skilled guidance.

Voice culture at the age of twelve, thirteen, or fourteen years involves simply a proper exercising of the voice with a slight musical quality of tone, produced in the most natural manner. Any attempt to force the range or to sing a mature or older tone is wrong.

When a voice is naturally of good quality at this early age, and a girl, untaught, is able to sing simple songs sweetly and unaffectedly, the proper procedure, in developing such a voice, is to guide and direct it in accordance with the natural conditions of tone production and breathing as they are found. Rarely will these conditions be far out of the way of correct use. I am speaking, remember, of talented girls with good voices. Should there happen to be some minor faults of singing, breathing or of producing tone, the better plan to follow in correcting them is to give simple illustrations of correct singing, tone production and breathing. Never enter into confusing details relative to tone-placing, head or chest resonance, various ways of reinforcing tone, nor try to explain diaphragmatic, abdominal and intercostal breathing. The mind of young singers should not be filled with a lot of obscure and too often valueless methods and notions about tone production and breath control.

A good many of the "methods" on sale in the vocal market, we fear, mar more voices than they make. Keep them away from the singer of inexperience and immature years.

In the training of young girl singers, however good or strong the voices may be, bear in mind that in these early years, to fifteen, or even several years older, full physical growth and strength have not been reached. Therefore in every case, whether the voice is weak or strong, the vocal work done should never be of a kind to overtax the immature and delicate vocal organs. All singing practice should be within a range limited to tones that can be sung with ease, naturalness and without the slightest strain or forcing.

Young girls should never be allowed to sing loud or extremely high. Songs should be given them, but they must be suitable in range and style, and always sensible and wholesome in text. Songs of a trashy type should be crossed off the list. Eventually songs of a frivolous kind become distasteful to all who become fond of good songs.

### Frequent Lessons Unnecessary

In beginning the training of young girls' voices it is advantageous and practical to give less frequent lessons than to older pupils. One lesson every two weeks in many cases will answer. This suffices usually because the situation calls for careful and intelligent oversight respecting the simple plan of procedure, rather than for the close application and practice necessary in later years.

For young girls suitable songs furnish the most valuable practice material. In them will be found a great variety of exercises for the voice and opportunity for the development of intelligible pronunciation. Furthermore, the expressional powers begin their development when the imagination is fully alive and the perception is keenest. Hence the singer who thus begins training in youth rarely loses that freshness, naturalness and spontaneity of spirit which is the chief charm of song.

### No Valid Reason Why Voices of Young Girls Should Not Be Trained

People who advise against early vocal training for young girls mean well, but they are rarely sufficiently informed in vocal matters. Usually they are moved to discourage vocal lessons for the young because it is a tradition of many generations; and so the common opinion is not in favor of vocal study until eighteen years or so have been passed. Those who are better informed know that the throat of a young singer should be looked after as carefully as the fingers of a young pianist. Some of the greatest prima donnas began their training when mere children. There is nothing finer to bring into a child's life than song; but make sure that it is *song* and not vocal drudgery.

However vocally talented a young girl may be, she should not be crowded but should be encouraged to carry on a well-balanced child-life with all its healthy outdoor-life and play. Other subjects in school must have due attention. Therefore in order that there shall be all-round development, concentrated grinding in any one subject should be avoided.

If a girl loves singing, encourage her in it in every way possible. Nothing that she can do will do so much to build up the strength and health of her entire physical and spiritual life as will song.

## Daily Reminders For a Vocal Student

Do not lose sight of three principal things in all practice: A beautiful quality of tone, spontaneous tone production, and breathing that is in accord with natural respiration.

The voice is not made of lifeless material like other musical instruments. It is a thing of life, subject to changes of health, and so not always in condition to be played upon. It is poor judgment to sing with a sick throat. Let it alone until well.

Tone is best when the throat and the singer are in perfect health.

When your voice is not in its best form remember to practice with especial care. If, after ten or fifteen minutes of judicious singing, your voice fails to respond satisfactorily, give it a rest.

It is wrong to sing or practice with a throat cold or the slightest laryngeal trouble.

Your lessons will be worth just what you can put of them into correct practice.

When your teacher tells you something that you do not thoroughly understand, stop right there and find out exactly what he means.

Begin your first practice of the day with easy tones in the comfortable range of the voice. Gradually the work can proceed to fuller and higher tones.

Forcing or straining for tones is wrong and unnecessary in any part of the scale. Undue effort to get tones mars their musical quality and prevents fullest expression of the emotions. Many who sing with rigid throats have become so accustomed to it that the tightness or undue tension is not noticed. While such singers sometimes sing fairly well, they would do much better if they sang with throats free of the slightest rigidity.

Avoid tongue gymnastics. They may be good for an ant-eater, but they're mighty bad things for a singer.

Be sure that you know a song; that you feel its message. Such knowing is back of all true song interpretation.

Do not forget your breathing exercises. They increase lung capacity and give strength and quickness of action to the breathing muscles.

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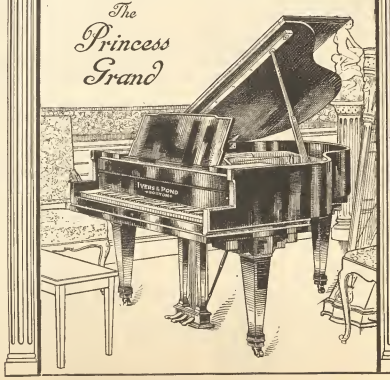
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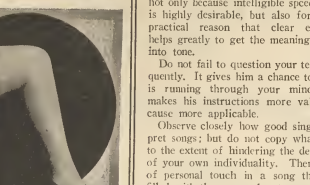
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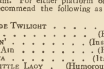
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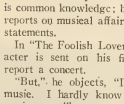
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## The Training of Women's Voices

1. THE principles of tone production employed in training voices are the same for both men and women. The common aim should be to attain spontaneous free-flowing tone of the finest attainable musical quality.

2. In training women's voices a teacher should always consider the more delicate physical build of the vocal organs. The larynx is not to large as a man's and the vocal cords are smaller and of finer texture. The tone used and the breath pressure employed should be in accord with this slighter built vocal instrument.

3. The vocal cords of a man are thicker and longer and so yield a fuller and more deeply resonant tone, and they can stand heavier work. A woman's voice may be compared to a violin and a man's to a 'cello and bass viol. The strings of the violin are light and those of the 'cello and bass viol are long and heavy. It would rack the strings of a violin to play upon them with the bow of a bass viol. And it would be disastrous to put upon a woman's throat the work that a man's throat can stand.

4. Women students of song are apt to stray from foundation vocal work in the beginning of study. They crave for the aesthetic element in song and sometimes forget the importance of fundamentals.

5. Women vocalists have a strong predilection for singing the extreme high notes. The ambition to hit high C becomes almost a mania with some. Unfortunately singers are too often encouraged in this hazardous aim.

6. High C's break down more fine voices than they build up. It takes years of the most careful training to sing properly big tones so that they will not cause unfavorable reaction upon the vocal organs. The most expressive and most beautiful part of the voice is from middle C to F on the fifth line. Make sure the proper development of these tones and a safe foundation will have been laid for the tones higher up.

7. In relation to breathing exercises for girl students, not one single exercise should tire or cause them physical discomfort. If any breathing exercise is of a kind to cause the slightest distress, pain or back-ache, it is absolutely wrong; nay, more, it is injurious. Furthermore all breathing exercises should be carried on in a standing position as when singing is done. Both men and women students are frequently made to exercise their breathing muscles and take various positions in extraordinary and totally ridiculous ways. Nothing but harm comes to such measures. Stand up when you breathe, and follow the laws of natural respiration. No man living has ever invented a better plan.

8. There are differences in the masculine and feminine way of thinking things out that should be taken into consideration. Songs should never be given to women singers that are unsuitable to their tastes, feelings and inclinations.

9. Generally, women give to songs a finer touch, finer quality of tone and endue them with more delicate treatment and spiritual grace than men because—well because they are of the feminine sex, than which at its best, there is nothing more lovely, more refined or more wholesome in human life.

## Musical Misinformation

By Blanche Stannard

THE versatility of newspaper reporters is common knowledge; but sometimes their reports on musical affairs contain ludicrous statements.

In "The Foolish Lovers," the chief character is sent on his first assignment to report a concert.

"But," he objects, "I have no ear for music. I hardly know a minim from a semi-quaver!"

"Well, that doesn't matter," is the reply. "Get a program. Mark on it the songs and pieces that get the most applause. Those are the best things. See? Anybody can criticise music when he knows a tip or two like that. If the singer is a celebrated person, like Melba or Tetrazzini, you say she was in her natal brilliant form....."

Later in the story a friend tries to induce the hero to write his criticism in a tea-room without even attending the concert!

Doubtless many reports in American newspapers containing musical references are written in tea-rooms, or the equivalent and by writers who know more about batting averages than about "semi-quavers."

Certainly the one who reported that the local movie orchestra "gave a pleasing rendition of 'Olive Tell' overture" knew less about overtures than he did about the screen.


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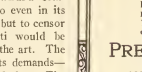
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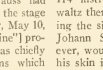
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*As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.*

## *"Der Rosenkavalier"*

WHEN Richard Wagner gave the first presentations of "Die Meistersinger," "Tristan" and "Parsifal," he was content to have the solos on French horn, very important details in these scores, played by one man only. That man was an ardent enemy of Wagner, Franz Strauss, solo hornist at the Hofoper in Munich. Franz Strauss died in 1905, famous in his *Fach*, but now known almost solely as the father of the foremost composer of the time, Richard Strauss. Richard Strauss was thus saturated from his childhood in operatic atmosphere. In 1905, Strauss produced an opera which brought him immediate operatic fame, "Salome." Although Strauss had previously written two works for the stage ("Guntram," produced at Weimar, May 10, 1894, and "Feuersnot" ["Fire Famine"] produced at Dresden, in 1901), he was chiefly known for his symphonic poems which had attracted international attention, in which he developed a form of orchestral canvas of even larger and richer character than the symphonic poems of Franz Liszt.

The intense treatment which the composer devoted to "Salome," and also to the epic "Elektra," produced in Dresden in 1909, inclined the critics to look upon the Strassian muse as purely tragic. Sombre colors mixed with barbaric cacophony as well as sensuous melodies all limned with the broadest strokes, and the genius of a great orchestral master commanded the widest attention from music lovers.

With the production of "Der Rosenkavalier" ("The Knight of the Rose") which Strauss wrote to the dramatic poem of Hugo von Hofmannsthal (author of "Elektra"), Strauss amazed the musical world with a work which some described as Mozartian in the loveliness of its lighter touches, but which is really a highly individual work probably destined to be heard more than any of the Strauss works for the stage. The opera was done for the first time in Dresden, in 1911. It reached America in January, 1913, at the Metropolitan Opera House, when Hempel took the leading rôle as *Princess Werdenberg*.

"Der Rosenkavalier" is known as a "comedy for music." The libretto even in its softened form is very broad, but to censor the morals of opera libretti would be tantamount to exterminating the art. The orchestral score is huge in its demands—114 instruments being called for. The waltz themes are often represented as having the simplicity of the famous tunes of Johann Strauss. Johann Strauss, however, would doubtless have jumped out of his skin if he had ever heard his favorite dance form as glorified by his namesake. Richard Strauss seems to have the gift of bringing forward a haunting melody, only to lose it in his contrapuntal veil in a manner which must be very tantalizing to the man who attends opera with the hope that he may develop his talent for whistling the themes on the following day. H. E. Krehbiel goes so far as to make the comment upon this that "Unfortunately the Straussian system of composition demands that beauty be looked for in fragments." However, if the proof of the pudding is really the appetite of a healthy box office, there is no question that the public likes "Der Rosenkavalier." It makes a fascinating rococo picture, and, with the orchestral barrage provided by the composer, the most innocent auditor is safely protected from any of the reputed vulgarities of the lines.

### *Story of "Der Rosenkavalier"*

Act I. Princess Werdenberg's Palace. During the absence of her husband, a Field Marshal of Maria Theresa, the *Princess* indulges in a flirtation with young *Octavian*. Footsteps are heard, and fearing the Field Marshal's return, *Octavian* hastily dons a maid servant's apparel. Instead of the *Prince*, *Baron Ochs* enters to tell the *Princess* his intentions to wed *Sophie*, daughter of *Faninal*, a rich army contractor. In the custom of the Danes, he asks the *Princess* to select the traditional rose-knight to ply his suit. *Ochs* boasts of his conquests and blandly mentions that he will woo *Sophie* only for her money. The *Princess* asks him to luncheon, which is served by *Octavian* disguised as a waitress, and with whom the flirting *Baron* arranges a meeting. The offended *Princess*, as punishment, suggests the rose-knight for young friend *Octavian*.

Act II. Faninal's House. *Sophie* awaits the rose-knight. *Octavian* enters with the rose, but to press his own suit rather than that of the *Baron*. In spite of her father's mandates, *Sophie* is unresponsive. She refires; the *Baron* reproaches *Octavian;* and in the ensuing duel the *Baron* is wounded.

Act III. A Tavern. *Octavian*, in the guise of a maid-servant, flirts with the *Baron* without being recognized. The *Guardian of Public Morals* enters, bribed to frighten the *Baron*, whom he discharges with attempting to mislead the *Princess'* maid. The *Baron* asserts the maid is his fiancée, *Sophie;* but *Octavian* reveals his male attire under his skirts and announces the betrothal of himself and *Sophie* who now enters with the *Princess*, *Faninal* and others. The *Baron* flees in mortification; while the *Princess* gracefully resigns her young lover to the happy *Sophie*.





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# The Organist's Etude

*It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"*

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## The Organ in Oratorio

(The Position of the Organ in connection with the performance of oratorio has been very ably traced by H. Heathcote Statham, in his very excellent book, "The Organ," from which the following extracts have been made. For many years the lovers of oratorio sought an orchestral accompaniment for the great masterpieces, largely because oratorio was heard so very frequently under purely churchly auspices that there was fear that it might lose its popular appeal to those rarely attending church. This is regrettable as the combination of a great chorus, a great organ and a great orchestra is not merely overwhelming in its power but so rich in color possibilities that it is delightful to see the organ returning to its rightful place in American oratorio performances. The large organs in some movie houses have already been used for the purpose with notable effect. New organs are being built in all parts of the country.—EDITOR OF THE ETUDE.)

THE part which the organ should take as an accompaniment to the chorus and band in oratorios and cantatas is a question of some interest, in regard to which there seems to be no fixed principle or practice. Except in a very few modern works, composers of oratorios have written no special part for the organ, so that its introduction is mostly left to the *ad libitum* ideas of the organist. I can remember that in my youth the received idea was that the organ was to be played through all the choruses in an oratorio, not in a very prominent manner, but so as to form a kind of solid background of tone holding the chorus together. This was, I believe, a purely English tradition. In that clever, though too exuberant, musical novel, "Charles Auchester," written some half a century ago, but which still (and not undeservedly) keeps its place to some extent in fiction, a great deal of ridicule is thrown on this English idea of being unable to have an oratorio without an organ background, and it is represented as a piece of musical philistinism of which the better land of Germany was incapable. Considering that Mendelssohn (under another name) is made the hero of the novel, and is represented as participating in this scorn of the English practice, it is rather amusing that as a fact (as the author of the novel evidently did not know) Mendelssohn was the first modern composer to become alive to the importance of the part which the organ might play in oratorio, and not only furnished special instructions for its introduction in his own two principal oratorios, but actually wrote out a special organ part for "Israel in Egypt." At the present time the function of the organist in oratorios, in this country, seems to consist principally in sitting there and looking at the keyboard without being allowed to touch it, except for the purpose of making as much noise as possible at the end of the last chorus of each part. Of the two, the old practice of playing right through the choruses seems on the whole the least fatuous. The organ on that method at least contributed something to the general effect; on the modern method it contributes nothing, except exactly in the wrong way. But there is a better way than either, if people could only be got to adopt it.

### Hearing the Effect

The organ, in accompanying oratorio, should be regarded as a power to be used for adding to the effect in passages which present some special need and suitability for the addition of its grave and heavy tones, not merely for producing more noise without reason or artistic motive. In the case of fugued choruses in the strict style the old-fashioned method of playing all through has its merits, and may be employed with good result; it steadies and binds together the chorus-singing. Only in that case the organ should not be played so loud as to assert itself above the band and chorus; the effect of the organ should be heard rather than the organ itself. And the Pedal reeds especially should not be employed; they are too loud and pronounced in their tones, are heard through chorus and band, and destroy the balance of sound; their function, when used, is an entirely different one, which we will return to just now. Such choruses, for instance, as *And with his stripes* and *Amen*, in "Messiah," may well be accompanied in this way with improvement to the general effect; in the latter chorus the organ to be silent during the two short instrumental symphonies. At the last page of the *Amen*, some increase of power may be allowed, always taking care that it is not loud enough to drown or obscure the tone of voices and strings; and a Pedal reed may be added on the dominant Pedal before the close, to give more weight and continuity to this long holding-note than the string basses can give. But all this use of the organ throughout a fugued chorus should be with moderate power only—not more than Full to Fifteenth; and often Diapasons and Principal will be quite sufficient.

This is a point to be the more borne in mind in consideration of the immense size and power of many of the modern organs to be found in large concert-halls, which renders them very dangerous implements in the hands of organists of more zeal than discretion. I have heard the final chorus of one of Handel's oratorios completely ruined by the blaring sounds of a huge organ played *fortissimo* all through the movement, so that practically one heard nothing but the organ. The misfortune is that the conductor is often not fully aware of this, for, having the sounds of the band and chorus close to him, while the organ is at a greater distance, he hears the voices and the violins plainly enough; but it is another matter to the listener in the body of the hall, as I can testify from painful experience.

### Using the Organ to Intensify

But in choruses of another class than strict fugues—choruses of a dramatic character—the organ may play quite a different function from merely filling in the body of tone; it may be used to give a special effect and coloring to special passages. For instance, in the chorus *Envy, eldest born of Hell*, in *Saul*, in the main part of the chorus, with its detached phrases and ejaculations for the voices and scale passages for the strings, the organ has no suitable place; its function is to add its grave and heavy tones at the passage of slow harmonies at the words *Hide thee in the blackest night;* not *fortissimo*—it is *weight* that is wanted here, not noise; 16-ft., 8-ft., and 4-ft. Diapason tone on the manuals, and 32-ft. and 16-ft. on the pedals. Added at this point, with the fullest chords possible, the organ immensely intensifies the gloomy grandeur of this episode in the chorus. Among other instances in which the addition of the organ tone would give a special meaning and effect to a special passage may be mentioned two or three choruses in "Messiah." One is in the chorus *And he shall purify*, the main portion of which is in a rather free contrapuntal style, with rapid passages of "coloratura" for the different voices, in which the organ would be rather in the way; but this is interrupted from time to time by a passage in massed harmony for the voices, at each recurrence of the words *That they may offer unto the Lord an offering in righteousness.*

The organ should be reserved for those passages, which would gain immensely in effect by the weight and solemnity which its introduction would give to them. Similarly, in the chorus *For unto us* the organ should be reserved to add its weight to the series of ejaculations at the words *Wonderful! Counsellor!* etc. In the beautiful chorus (too often omitted in performance) *But thanks be to God*, which is mostly in a rather light, detached manner of part-writing for the voices, accompanied by a moving bass in the orchestra, there occurs several times a passage in which the sentence closes with the words *Through our Lord Jesus Christ*, in each case with a "full close" in the music. I have often thought that the introduction of the organ (Diapason tone only) at those passages would give to them a special solemnity and church-like expression. For, whether from the grave severity of its tones or from the constant association of the organ with church services (or perhaps for both reasons combined), there is about the organ tone a certain kind of religious character, as contrasted with the tones of the orchestral combinations of instruments.

For this reason, to take examples from another oratorio of Handel, it would be quite suitable, in "Samson," to accompany the chorus *Then round about the starry throne* with the organ throughout—the whole composition is a kind of hymn in a grave and solemn style; but in the Philistine choruses, *Uplift the trumpet's lofty sound* and *Great Dagon hath subdued our foe*, the organ would be quite out of place; it would take the devilry out of them. For a similar reason, in the chorus *All we like sheep*, in "Messiah," during the main portion of the chorus the organ would be both aesthetically and (so to speak) morally out of place; the point for its introduction is at the closing slow passage, *And the Lord hath laid on him*, which brings the hearer round to the real meaning of the composition; dramatic in the first instance, meditative at the close.

### The Elijah

Another point that may be suggested is that where at the close of a chorus there is a return to a passage of grand and massive character which was first heard at the opening, there is a possibility of a grand effect by reserving the organ for the final repetition of the passage. Take, for instance, the chorus in "Elijah," *Be not afraid*. The opening section, with its massed harmonies, seems to invite the accompaniment of the organ; but if the organ were reserved for the return to this passage at the end of the chorus the effect would be immensely increased, providing a climax which would be all the more impressive through being unexpected and coming as a surprise to the hearer. It is the same effect which is produced, as a calculated and prepared result, in Sullivan's "In Memoriam" overture, where the slow movement, first heard at the opening of the composition without the organ, is resumed at the close with the organ added, with a grand and unexpected effect of climax.

There is one negative rule in accompanying oratorio which admits of no exception. Where, as is frequently the case, the chorus is accompanied by figure passages for the strings, independent of the voice parts, the organist should *never* double the violin passages on the organ. To do so is a kind of aesthetic barbarism. The organist is not there for that; he is there to assist, where suitable, in the broad general effect, not to confuse the details of the string accompaniment by doubling them with a tone which is of a totally different nature and *timbre* to theirs. Wind instrument parts may on occasion be doubled on the organ with advantage, where there are any additional effects to be obtained by doing so, but light string passages never.

Reference was made just now to the Pedal reeds, and the inadvisability of lumbering a general chorus accompaniment with them, as they are too heavy and are heard through everything. But, rightly used, they represent a power which is of great value for special effects. As an example, take the first introduction, in the first chorus in "Messiah," of the kind of plain-chant for the basses (which is, in fact, the second Gregorian tone), to the words *For the mouth of the Lord hath spoken it;* that is a point in the chorus which almost asks for the organ to give it character and emphasis, and the introduction of the phrase on the Pedal reeds in octaves would have a grand effect, in a manner perfectly suitable both to the organ and to the character of the music. Yet no one ever seems to think of this. I have inwardly raged, in listening to this chorus at the Handel Festivals, to see the organist sitting looking at the organ and neglecting such an obvious means of adding to the effect of the composition. In a similar way the Solo reeds might be used to strengthen this *canto fermo* where it occurs in the tenor and soprano parts.

The neglect to take advantage of the power given by the organ to reinforce a *canto fermo* of this kind, whether it be the fault of the organist or the orders of the conductor (and many conductors seem to hate the organ), can only be called stupid; no less drastic expression is adequate. The same kind of use may be made of the Pedal reeds in certain features of the "Hallelujah Chorus," a composition in which the organ is often much misused. It is quite a common thing to hear the organ begun upon from the first, even with the opening bars of the symphony, as if the great object were to make as much noise as possible. The organ has nothing to do with the symphony, nor with the repeated shouts of *Hallelujah* by the chorus; these are essentially vocal ejaculations, and the organ is essentially non-ejaculatory. The organ should be introduced first, with its full power in this instance, at the unison passage *For the Lord God;* and its subsequent function, in the immediately following section of the chorus, is to sustain and emphasize that *canto fermo*, by Pedal reeds or Solo reeds, in whichever part it appears; also subsequently to assist the trebles in maintaining the successive holding-notes, rising and higher, on the words *King of Kings.* It may then add its weight (not *too* loud) to the passage in full harmony on the same words, and to that on the words *The Kingdoms of our Lord;* and it may very well accompany, *mf*, the



succeeding fugue movement at the words *and He shall reign.*

After that its function should be rather to bring out certain prominent features; the Pedal reeds, for instance, to bring out the subject of *and He shall reign*, where it is sung by the basses as the bass of a passage for the whole of the band and chorus in harmony; and the Solo reeds, too, may add power and brilliancy to the unisonal *King of Kings*, on the high D. But the organ has nothing to do with the choral ejaculations of *Hallelujah*, still less with the decorative accompaniments for the strings; these are adapted for voices and for strings, and should be left to them. Nor, in any of the more brilliant and Jubilant choruses in Handel's oratorios, should the organ may have in aiding the expression of an intermeddle in the concluding symphony, where there is one. That can only be done (as I have heard it done) for the vulgar object of making more noise at the conclusion of a movement. In choruses of another class—for instance, at the close of the dirge chorus, *Glorious Hero*, in "Samson"—the closing bars for the orchestra might fitly be accompanied very softly by the organ, in order to get in the deep tones of the soft Pedal stops, which add a gloomy coloring to the effect; and other instances of the same kind will readily occur.

For a similar reason I would have the organ introduced for instance, in the slow movement which opens the overture to "Messiah," which however it be modelled on Lulli's overture forms, I have always felt to be of a peculiar solemnity and pathos, in keeping with the great subject of the oratorio, and therefore not unsuitable to be accompanied on the organ, only in a subdued manner—Great Diapasons for the first time over, and Choir Dulciana, with the Pedal Bourdon, for the repeat. Orchestral passages of that description in oratorio may very well be accompanied by the organ, but with brilliant figure passages for the strings the organ should never interfere.

### Greater Solemnity

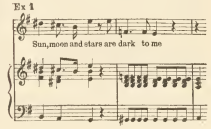
It is not alone in the accompaniments to choruses that the organ may be introduced to add to the effect of special passages; there are opportunities of the same kind—to be used, indeed, with caution and reserve—in the accompaniments to solos. Mendelssohn recognized this, for in a copy of "St. Paul" which I have seen he had pencilled with his own hand a note for the introduction of the organ in the air *Jerusalem*, at the return of the principal subject, which is the most impassioned piece of expression in the air. The introduction of the organ was to give it greater solemnity and emphasis. There is no doubt that Handel often accompanied the solos in his own oratorios on the organ, and filled in thus the thinly written accompaniments, sometimes for the bass only, of the orchestra, and in safe hands this might often be done with good effect now. Singers, as a rule, do not like this, as they think the organ overweights their voices; but singers are not to be the sole judges in such a matter; according to the old Latin jingle.

Musicorum et cantorum
Magna est distantia.

Some singers are not very good musicians, and are apt to think more of the effect of their own voices than of anything else, and it is hardly tolerable that they are to be allowed (as I have known them claim to do) to prevent an organist, in accompanying Handel's airs, from doing with the organ exactly what Handel himself would probably have done.

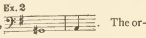
As an example of the effect which a single judiciously placed note from the organ

Ex 1




be introduced at the point * two deep notes on the pedals,
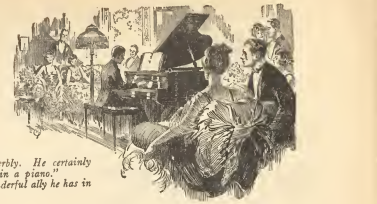
Ex. 2



. The organ was not touched in any other part of the accompaniment, but those two notes were invaluable in giving the gloomy coloring to the most grief-stricken phrase in the composition. That is a typical instance of the effect which organ tone, judiciously administered, may have in adding to the expression of a vocal solo. As before observed, it is a thing to be done with great care and reticence; the less it is made a commonplace the more effect it will have in intensifying expression.

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"Walter Lindsay, organist and director at the Oak Lane Presbyterian Church, Philadelphia, has worked out an interesting plan for special services by his quartet which provides a means of making the music selected more vivid to the minds of the audience through the proper arrangement of the program and the interspersion of Scripture passages which are appropriate. Mr. Lindsay's plan, tried in the spring and to be repeated in the approaching season, has the advantage of giving the effect of the singing of a cantata, yet offering the opportunity to select music suitable to the forces at his disposal.

"In a letter entitled 'A Meditation on the Life of our Lord,' the order was as follows: Our Lord's Coming Is Foretold (Isaiah 61: 1-3); bass solo (with violin and organ), recitative, *'Thus Saith the Lord'*; air, *'But Who May Abide the Day of His Coming?'* from The Messiah, Handel; His Birth (Micah 5:12); quartet, violin and organ: *'Bethlehem,'* Homer N. Bartlett; soprano solo, with violin obligato, *'Hosanna,'* Granier; His Ascension (Psalms 47:5-7); anthem, with violin and organ, *'Leave Us Not,'* Stainer; His Reign in Glory (Revelation 5:11-13); violin solo, *'Adoration,'* Borowski; anthem, with violin obligato, *'O King Immortal,'* F. H. Brackett; Conclusion (1 Timothy 3:16); Benediction (with Choral Amen); organ postlude, Religious March in E flat, Parker.

"Writing on the plan he has carried out, Mr. Lindsay says among other things:

"'I suppose most organists who have quartet choirs find some difficulty in getting up special musical services; the average cantata is too big and too laborious for the quartet to give properly and an ordinary mixed program is too much like a Sunday evening sacred concert to suit many of us. So I devised this scheme for a service we were asked to give. After a very short introductory portion the 'meditation' begins. You will see that there are short Scripture passages indicated. The minister reads these and the music follows promptly as he finishes each passage. A glance at the headings will show the service and the nature of the subject admits of the greatest variety in the pieces, so that there is no monotony to the listeners.

"'As planned, with the selections used, the service takes just an hour. It ought not to be much longer if it can be helped. Each of the quartet had a type-written schedule of the program showing where each one stood, or sat down, or remained standing during a Scripture reading. By following this, it was possible to avoid any hitch in connecting the parts; there was always somebody ready to take up the next number on time.

"'The success of the service went beyond our expectations; it gave the general effect of a cantata, in that a connected story was told; yet we were able to select music suitable for the forces at our disposal, and incidentally prepare the program without a disproportionate amount of labor —which last, even if the least consideration, is not unimportant to busy people such as most of us are.'"

## Some Interesting Facts About Sacred Music

For a long period of the middle ages the only participation that the congregation was entitled to have in the singing part of the church service was in short responses, as "Kyrie Eleison." Charlemagne, however, so far as to forbid by law the singing of secular songs in the streets, so that the only musical expression of many people was the "Kyrie Eleison."

The adoption of Lowell Mason's hymns was very widespread. In Scotch hymnals of the present time some thirty-four are said to appear.

The Gospel Song was not originated by Ira D. Sankey, as many people have assumed. Long before Sankey's trip to England, where he met with great success, there were songs of a similar type in wide currency. They came from the activities of such men as Kirkpatrick, Philip Phillips, Robert Lowry, Howard Doane, but principally P. P. Bliss. Sankey was the veriest amateur in his musicianship, while Bliss was a real musician. Thus Bliss became the senior editor of "Gospel Hymns" and Sankey his assistant. "Gospel Hymns" are said to have sold more than any other book with the exception of the Bible.

In purchasing a new organ it is said to be desirable to give approximately ten per cent. of the floor space of the room to it. Some recommend as low as six, but most organs are hurt by cramped space. This is an important point in an investment as large as that which the modern organ demands.





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## Question and Answer Department

*Conducted by* ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

**Movable Do Versus Fixed Do—for Vocalists.**

*Q. In teaching Solfeggio, I should like to know regarding a change of syllables (notenames) in cases where the key changes accidentally, by the introduction of sharps or flats but not by change of signature. For me, this is often the easiest way to master a passage, whereas retaining the names of the original key is a positive detriment. A pianist would certainly note the change of key, why not the vocalist? It seems there are some who object to the practice, and I wonder if I am justified in its use in public-school work.*—R. P., Kingston, Mass.

A. There are two Solfeggio (sight-reading) systems; the Fixed Do, wherein the note C is always Do; and the Movable Do, where the keynote, major, is always Do—whether it be the keynote shown by the signature, or the keynote of some passing passage. This Movable Do system is much to be preferred by vocalists, for many cogent reasons—chief among them being greater certainty of intonation. You are quite justified in its use. Some musicians read chiefly by intervals. I know a little girl of twelve who does not know the names of the Solfa notes and yet who reads rapidly and correctly the most difficult music. But she possesses an unerring sense of absolute pitch.

**Transposing Instruments.**

*Q. Why is it necessary to have transposing instruments? Would it not be possible to have all instruments in C?*—D. J. C., Bathgate, No. Dak.

A. Asking the question another way: Why is it necessary to have different voices (soprano, alto, tenor, bass)? When a tenor or a bass voice reads an ordinary song written in the G clef, he transposes it an octave lower unconsciously, because his voice is an octave lower than the female voice, as indicated by the G clef. In like manner, the woman, reading a melody written in the F clef, transposes the air an octave higher, because her voice is an octave higher than that of the male. Each voice has its own inherent, distinctive quality and color of sound—and each instrument similarly. For example, the clarinet in C has a much harder and less sympathetic quality than in Bb. Hence the latter is usually preferred and, while it sounds a whole tone lower than the written music and therefore transposes, the music is written transposed a whole tone higher. Taking the vocal parallel again: Let a soprano sing, from music in the G clef, the air in "Oh, that we two were young charmans," in the key of G. Then strike the clef in F, and let a baritone voice repeat the air. The result will be immensurably superior—and the baritone has, unconsciously transposed the air to a truth lower. Assuming the possibility of having all instruments in C, the result would be most unsatisfactory.

**The "Moonlight" Sonata and Pedals.**

*Q. I have heard Beethoven's "Moonlight" sonata with two teachers; the first told me that "sempre senza sordini" meant "without pedals" and did not allow me to use any; the second teacher said that it meant "without dampers." Who is right, and how should I play the passage?*—C. G., Back Bay, Mass.

A. The second teacher is right. The right-hand (or, is it the right foot?) pedal, misnamed the loud pedal, is *the damper-pedal,* because its use (it raises the dampers and thus allows the vibrations to continue. In the movement in question, the damper-pedal should be pressed down immediately after striking each bass octave and kept down for the duration of the bass. But there is also another direction, namely, *una corda,* meaning "one string." This is obtained by putting and keeping down the left-hand or soft pedal. Thus, instead of "without pedals," two are used: the damper or right pedal and the soft, or left pedal.

**The "Sine qua non" for Composition.**

*Q. From several good teachers I have studied Harmony, Counterpoint, Canon, Fugue, Melody-writing and Composition in general, for it is my ambition to become a good composer and write songs. Although I have become proficient in all these subjects, provided the correct and musical material (subjects, themes, figured basses, etc.) are given to me, I have never been able to invent any melody or any harmonic sequence. My present teacher tells me that, without the ability to invent, I can never become a composer. Will you kindly advise me? My age is 29.*—Aspirant, St. Louis, Mo.

A. To answer frankly: your present teacher is quite right. Apply a parallel argument: Wishing to be a writer of short stories, you study your Language in all its branches: Orthography, Etymology, Syntax and Prosody; the Analysis of sentences, Style and Literary Composition in its different forms. All of this is excellent and absolutely necessary. If you would write coherently and competently. *But what are you going to write?* "Short Stories." *Original* short stories, of course; but, having no story to tell and being unable to invent one, you cannot apply the technical knowledge which you have acquired! This might serve you to criticize the work of others, but would not endow you with the power and gift of invention. Even so with Musical Composition. To "compose" songs or other music, you must have original ideas to express and the ability to invent original melodies and harmonies. This is the composer's *Sine qua non*: a thing without which another cannot be.

**Upright and Grand Pianos.**

*Q. Please explain the difference between the upright and grand pianos as to action. Will one used to an upright find it difficult to play on a grand? Is there any difference in the use of the pedals?*

A. From a performer's point of view there is practically no difference in action between an upright and a grand piano. Without any change in method, one can play with the same facility on the one as on the other. There is no difference in the use of the pedals. For complete description of the genesis and growth of the instrument, down to the present time, consult "History of the Pianoforte" (Ilipkins), or any good Dictionary of Music.

**The Double Mordent and Bach's Ornaments.**

*Q. Will you please explain the difference between (a) the Trill with after-turn and (b) the Double Mordent? Where can I find a copy of Bach's own list of Ornaments?*—EMILIE KALAUGHE.




A. You will find a list of Bach's Ornaments, as written by him for his young son, Friedmann, in a copy of "Bach's Inventions," A. S. Bach, Book I, revised by Maurice Emmanuel, published by Durand & Co., Paris (Presser).

* Note: When there is no perpendicular stroke through the sign, there is no after-turn.

**Can I Be a Teacher of Piano?**

*Q. Will you kindly advise me if I could possibly give piano lessons? I have been studying for three and a-half years and with one teacher. I wish to become a well-educated musician, but my family is unable to help me financially, so any suggestion you would greatly encourage me.*—THERESA V. P., Cambridge, Mass.

A. As your musical acquirements and your teaching ability are completely unknown to me, it is impossible for me to advise you positively. The proper person to do that is your own teacher. In any event, it would be well for you to remember and to heed always that: *see must know much to be able to teach a little.* In other words, you must be far in advance of the grade you propose to teach, and you must know most thoroughly everything pertaining to that grade —and then more.

**Temperament: Equal and Unequal.**

*Q. If C♯ and D♭ on the violin are not exactly the same pitch, how can the same tone be produced on the violin, pianoforte, or violin and the organ, being sounded together? Why should there be any difference? What about the voice?*—A. C. D., Cowesett, R. I.

A. The difference in pitch arises from the variations in the number of vibrations in the interval. The system of tuning for the piano is that termed "equal temperament." By it the octave is divided into twelve equal semitones, so that C♯ and D♭ are the same in sound. Other systems of tuning, classed under the head of "unequal temperament," show certain vibrations from the "true" which result in a difference of pitch between similar notes of "equal" and "unequal" temperament. The discussion of the subject is too lengthy to be treated adequately here. You would do well to consult Helmholtz, A. Ellis, F. R. S., Woolhouse's Essay on Musical Intervals. See also the Encyclopædia Britannica, under "Acoustics," "Pitch" and "Temperament."

**Ut—Do—Fixed Do—Movable Do.**

*Q. Please tell me the meaning of "Ut diese" and of "Ut." What language is it?*—R. A. C., Quincy, Mass.

A. "Ut" is the French term for the note C. It is the first syllable of the hymn to St. John, from which the notes of the hexachordal scale derive their names (Ut, re, mi, fa, sol, la). The French, in their solfeggio, employ also the Italian names (Do, re, mi, fa, sol, la, si, do), but the Ut or Do always indicates the note C, whence their system of solfeggio is termed the "fixed Do," in opposition to the "movable Do" solfeggio, wherein the first note of every major scale is always called Do. The word "diese" is French for ♯; thus "Ut diese" means C♯.


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# The Violinist's Etude

*Edited by ROBERT BRAINE*

***It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in itself"***

DEAR TOM:—Sure, boy! it's a pleasure! No matter if I am on my vacation, I can always find time between the rounds of golf and the fishing trips to help you.

The Beethoven Minuet is a tricky proposition for any violin student. It is one of these pieces that everybody plays at and scarce-a-body plays. Like that slugging machine at the fair; everybody takes a swing with the mallet, but nobody rings the bell at the top.

Now I'm going to try an experiment on you, Tom. I'm going to give you a lesson by correspondence, and the famous piece you are having your troubles over will be the subject of it. When we get together again in September you can tell me how you liked it.

Well, here goes!

The Beethoven Minuet is a shining example of a piece in which the musical and technical difficulties are about evenly balanced. Just now we will wrestle with the technical part of the piece, touching on its musical beauties only as may affect the performance.

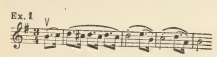
Here is the reason for this:

*To bring out the beauty of a master's work, your technic must be faultless.*

I want you to force-feed yourself on this idea day and night, sleeping and waking, for six months; and at the end of that time the effects of it will stick out all over you.

Take out your violin now and try the opening phrase:

Ex. 1



You made a clumsy job of it, didn't you? If there is anything this piece needs it is polish, finish and delicacy of treatment.

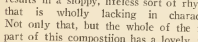
Once again. Poise your bow carefully in the air with the lower third part directly over the A string. Now commence the up-stroke from this point, letting the bow move in the air slightly before it touches the string. If your bow is well poised it will *alight* on the string in a graceful, delicate, caressing manner.

You have probably been commencing the opening phrase with the point of the bow. You do not need a whole bow for these first two notes. Begin where I suggest and you will achieve a far better effect.

### The Question of Rhythm

Now pass on to the down bow right after the bar line. Here we run bang up against something of the utmost importance. It is the question of rhythm. *Rhythm*, Tom, not *Time*. You know the difference. Each beat of this measure is composed of a dotted eighth and a sixteenth. This makes it possible to divide the beat up into four parts, the dotted eighth being three of the parts and the sixteenth the other one. You remember your old failing in this particular rhythm. You used to divide the beat into three parts instead of four. Now if you do this it results in a sloppy, lifeless sort of rhythm that is wholly lacking in character. Not only that, but the whole of the first part of this compostion has a lovely, tender, clinging quality that is beautifully brought out by giving the dotted note full, or a trifle more than full value

Ex. 2 This is right. But this is bad.
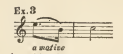


Look now at the third beat of the third measure. (Count the incomplete measure at the beginning as No. 1.) Here you will find something of great importance. This beat and the half-note of the following measure form what we call in music, a motive.

## A Letter-Lesson on Beethoven's Minuet in G

By Frank L. Willgoose

Ex. 3




Now make this beautiful little figure stand out, like one of the brilliants in a piece of jewelry. In order to do this, stop the bow dead after the second beat of the third measure, and do the same just before the figure is repeated one degree lower in the scale.

This is the kind of thing we mean when we speak of "good phrasing"—the division of the theme into sentences, strains and motives. It would be just as senseless to play without observing these as it would be to gabble a piece of poetry or prose through without any stops.

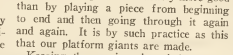
### Resultful Practice

Now you see how much real, solid, nutritious stuff we have been able to extract from just four measures. By spending an hour or so on passages such as these you will get immeasurably more good than by playing a piece from beginning to end and then going through it again and again. It is by such practice as this that our platform giants are made.

Keeping these points in mind, try the effect of the whole four measures, playing them with the greatest case, grace and delicacy of which you are capable.

Now I want to skip over a few measures to a passage which for emotional effect is the most beautiful in the whole piece. Immediately after the double bar we get this:

Ex. 4



There is one technical effort that you must make which is vital to the proper rendering of this little phrase I refer to the group of four sixteenth notes at the end of the second measure. This little group must be rolled off the fingers as deftly and cleverly as the jugglers do their tricks. Getting it right is more a matter of rhythm than of anything else. Be sure to hold the note immediately preceding, its full two beats, then run down the four notes neatly and cleanly, landing on the C of the next measure exactly in time for the first count. If this little figure is well executed and is preceded by a nice crescendo up to the half-note A, the effect is exceedingly fine.

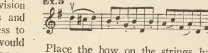
Now pass on to the next section, which is sometimes call the trio.

You have often been at a vaudeville show where the trapeze performer performed some particularly daring feats and then proceeded to top off with something particularly hair-raising. Ever notice what he did? In order to make the spectators' skin creep with dread anticipation, the music stopped and a deadly silence prevailed.

This Beethoven's Minuet that you are working on is so well known that as soon as you approach the trio, your listeners are all keyed up waiting to see how you are going to get away with it. They cannot do as the trapeze performer,—stop the music, but they do something just as good, —they hold their breath. They create such an atmosphere for you that if you do it well the effect is electric, but if you do it badly, the result is disastrous.

If I tell you the secret of this part of the composition is in the proper handling of the bow, you say, "Fine, but how am I to handle the bow? "So, Tom, I am going to try to show you bit by bit just how to trip off this most effective piece of writing which begins:

Ex. 5



Place the bow on the strings half way between the middle and the point. Playing the three opening notes with an up bow, you will come to the middle of the bow for the beginning of the following measure.

Now play the separate, detached notes with a half bouncing, half stroking motion of the bow. Keep a firm, yet not hard grip with the fingers, and at the same time have a nice sense of balance with the wrist. Having got the right action and the right balance, the next difficulty is to strike the string in absolutely perfect time. Just make yourself hit the string when it should be hit. This will require a lot of concentrated effort but, nail this idea down tight: *when you have mastered a certain difficulty in any particular piece, you have at the same time conquered a host of passages where the same difficulty occurs.*

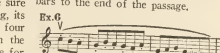
Now do you feel better?

### Variety Through Bowing

In the next measure—the third of the *trio*, we have two ordinary slurred notes and then two staccato notes played in one bow, and then two detached notes. Each beat of this bar is different. The treating of the bowing in this way gives charming variety but, of course, adds to the difficulty of the performance.

In the next measure we get still more staccato notes of the one-bow variety, and again in the next and also in the following bars to the end of the passage.

Ex. 6



This kind of staccato is the most effective bowing trick of the violinist's whole bag, and when played at great speed is very difficult. Fortunately for you, Tom, this particular example does not need to go fast. In order to accomplish this gracefully and effectively let the bow hand move forward from the wrist in a series of little springs, the bow resting on the strings during the playing of the whole passage. A slight pressure applied at each note by the forefinger of the bow hand will help you greatly in acquiring the trick.

The second part of the trio has exactly the same kind of technic as that just described, but there is one final tip I want to give you in regard to the whole of it. *Keep close to the middle of the bow!*

If you work these ideas out carefully, old fellow, giving them your best concentrated essence of thought, your difficulties will disappear as if by magic, and when I come home you will be able to play me the Beethoven Minuet like a young artist.

"Rome was not built in a day," neither was a violin technic, but every difficulty you conquer is one more stone added to your edifice.

Sincerely,
YOUR DEVOTED TEACHER.

## Ask Your Teacher

If you are under restriction in violin playing, and are invited to play in public, ask your teacher what to play. It would seem that this would be so self-evident that it would not have to be mentioned; but the fact is that many students pick out their own selections for public performance, without saying anything to their teachers beforehand. In long years of experience in teaching it has often happened that a pupil would inform me that he had played a violin solo in public. When he told me what he had played, or rather tried to play, it sometimes almost made my hair stand on end. For the piece was either totally unsuitable to the occasion; it was something that he had only half learned; or else it was unfitted by temperament to do justice to. Pupils will also sometimes get entirely new solos on their own hook, and, without even showing them to their teachers, will try to learn them, themselves, and play them in public. They seem to think that it is a good joke to "put one over on the teacher" in this manner. It is needless to state that they often come to grief.

Many conservatories and colleges of music have a printed rule in their catalogs that pupils will not be allowed to play in public, on any occasion, inside or outside the conservatory, without permission; and, if the necessary permission is given, the selection they are to play must be chosen by their teacher. This is a wise rule, and pupils who abide by it are invariably successful.

If a pupil is to succeed in a public appearance three things are necessary to success. First, the composition must be of a character suitable to the occasion; second, the piece must be perfectly learned; third, the composition must be suited to the temperament and talent of the performer.

Good judgment in picking out compositions suitable to special occasions has been the making, not only of many students, but also even professional violinists. We have church audiences, and "highbrow" audiences, important concert audiences, audiences consisting mostly of children, and popular audiences of people who know nothing about music, but who only want their ears "tickled" by something which can be easily digested. The wise performer will choose his program carefully with a view of suiting and pleasing his audience.

Even professionals often miss it, woefully, in choosing selections for various audiences, and play something so heavy that the audience has not the slightest idea what it is all about; when they could have given great pleasure by choosing something of a lighter nature.

It is of great importance that the composition should be perfectly learned. Many a student makes a failure by trying to play something he has only half mastered. In this matter the judgment of his teacher is all-important. In selecting for him the wise teacher will choose something which he really knows, and has thoroughly mastered. This also disposes of the horrors of stage fright and nervousness, in ninety-nine cases out of a hundred. One of the most successful teachers I ever knew, who, during long years of professional activity, gave a pupils' recital every week of his life, during the teaching season, once said:

"Most cases of stage fright come from lack of preparation. The pupil who has learned his piece perfectly, so it is *really easy* for him to play, does not worry about facing the public. He stalks on the stage as bold as a lion. The student who has only half learned his piece, and knows of half a dozen places in the composition where he is likely to break down, naturally walks on the platform with shaking knees, and is of course 'crazy nervous' before he begins. Naturally enough he is pretty sure to break down at the points he fears. If the pupil cannot play a difficult piece let him play an easy one, no matter how easy, just so it is well done. Audiences do not judge by the names of the pieces on the program. They go by what they hear with their ears. A difficult piece, which is simply butchered by a young violinist who wants to play something ambitious, gets nowhere; while the easiest selection, played in an artistic manner, pleases every one and is an instant success.

"Another important thing is that the composition should be suited to the temperament and talent of the performer. Some pupils excell in pieces of a slow *cantabile* character, while others do better with brilliant, showy pieces with lots of velocity passages in them. There is nothing like 'putting the best foot foremost.' The teacher should choose for the pupil a composition which is best suited to his temperament. We find that among professional violinists, different players do better with one class of compositions than another. I have known many violinists who could set an audience wild with a bravura performance of a Paganini concerto, but who would be insufferable in the Bach *Chaconne*.

"Many a public artist owes success to skill in program building, considering first what he plays most successfully, and next what will be most acceptable to his audiences on various occasions. I do not wish to convey the impression that the artist should 'let down,' and play cheap or inartistic music for audiences whose knowledge of music is slight. Programs to suit audiences of every character can be built up without departing from the realms of music of the highest artistic worth. It all lies in the skill in selecting it.

So let the pupil make it a rule never to appear in public without advising with his teacher, whether to accept the engagement at all, and if he does, what to play. That wide experience of the teacher gives him the necessary knowledge to select what is best for the pupil to play, and the pupil who is guided by that knowledge almost invariably meets with success.

"I have even known professional violinists who counselled with critics, musical friends, and musical authorities on what to play on some important occasion."





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## How to Arrange a Saxophone Part

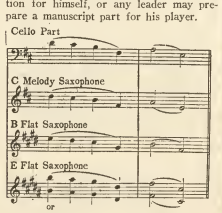
By E. H. P.

ORGANIZERS of amateur orchestras in schools, Sunday schools and elsewhere are often embarrassed these days by the oversupply of saxophone players. (Sometimes even *one* saxophone player is an oversupply!) The use of this instrument for popular dance music has given the impression that it is a regular orchestral instrument, which is by no means the case. Most composers of orchestral music have avoided it altogether, and supply no part for it. In brass-band music, however, it is more highly esteemed, and compositions for full band commonly contain parts for four saxophones.

However, we must take things as we find them. Personal reasons and sometimes the absence of sufficient other instrumental players constrain us to use a saxophone, and the question is what to do with it.

In recent dance music, parts for saxophones are now generally published. Where they are not, the C saxophone may play from the oboe part without changing a note; although the effect is not the same, as it will sound an octave lower. There is, by the way, a C *Soprano* saxophone which sounds the same pitch as the oboe, but it is not commonly in use. Lacking an oboe part, the C saxophone may double the first violin part, simplifying it somewhat, and transposing an octave upward or downward in places where the compass runs too low or too high. But, frankly, these are rough and inartistic expedients. The best effect is obtained by having the saxophone play a cello part. Although the compass of the cello runs considerably lower than the saxophone, its most common use is in a register entirely practical and most agreeable to that instrument.

A saxophone player *might* learn to read directly from the bass clef on his particular instrument, just as a bassoon or a trombone player does; but as this seems to be an exceedingly rare accomplishment, we will treat of the subject from the standpoint of transposition. We give, below, a couple of measures of a cello part, together with its proper rendering on the three different saxophones in common use. By careful examination of this, any player may see how to make the proper transposition for himself, or any leader may prepare a manuscript part for his player.




We call particular attention to the following facts:

1. In the "C Melody," the signature and all accidentals remain the same, only the note-heads are all lowered by two lines and a space.

2. With the "B-flat" saxophone, two sharps must be added to the signature, or

(*Continued on page 354*)


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## How to Arrange a Saxophone Part

(*Continued from page 352*)

two flats subtracted; and each note-head will be lowered two spaces or two lines, as the case may be.

3. With the "E-flat" saxophone, all notes stay in the place where they are, but three sharps must be added, or three flats subtracted from the signature. This really sounds an octave *above* the cello. To produce the exact pitch of the cello, play it an octave down, like the lowest notes in the example.

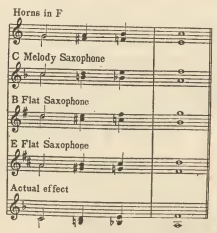
Note that these transpositions are all from the *bass* clef. They would not hold good in the (somewhat rare) cases in which the cello part runs into the tenor clef or the treble clef; but the clever musician, who has once grasped the principle of the thing, will easily puzzle out these for himself.

Accidentals are the worst stumbling blocks. In general, a sharp makes a sharp and a flat makes a flat, but if they land on some degree of the scale which is already affected (in the transposed copy) by the same sort of sign, then they make a *double* sharp or a *double* flat, respectively. In the case of a natural observe whether the effect of it, in the original, is to *raise* the note (by cancelling a flat) or to *lower* it (by cancelling a sharp), or whether it simply restores the normal notes of the scale indicated by the signature.

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(*Continued on page 358*)

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## Fray Pedro de Gante

### The First European Music Teacher in America

By Frederick M. Noa

*El Universal*, of Mexico City, calls attention to the fact that, four hundred years ago, in 1523, the Spanish missionary, Fray Pedro de Gante, destined to become the first teacher of music in America, arrived at the port of Vera Cruz. He set foot on Mexican soil on the 13th of August, and he was one of many missionaries sent over, at the request of the haughty Cortez, to convert the Mexican aborigines and to consolidate the Conquest.

The padre is thought to have been a blood relative of Emperor Charles V, but little is known about his parentage and ancestry. He appears to have received a good musical education in the University of Louvain, Belgium, and in Salamanca, Spain.

In the course of time, he forsook the solitude of his cell in a monastery called Gante, in Spain, and undertook the tedious sailing voyage westward on to America. From Vera Cruz, he went to Mexico City, intending to settle there, but the unsettled state of public affairs caused him to retire to Tezcoco and there he set about learning the language of the Indian natives.

For a lover and teacher of music, no more fit abode could be chosen than the enchanting Tezcocan Valley. In 1524, Fray Pedro de Gante had sufficiently mastered the local Indian dialect to enable him to open a school for the children of the caciques or chiefs. The cooperation of Ixtilixochitl, an ally of the Spaniards, greatly facilitated his work. The arrival, in the same year, of the first twelve Franciscan missionaries, accelerated the teaching of music and singing. Three years later, so large a number of music instructors had arrived from Spain that Father Pedro transferred his labors to Mexico City, where in the Monastery of San Francisco, he spent the rest of his life.

He developed a very comprehensive plan of instruction, including reading, writing, practical arts, singing and the technic of musical instruments. The fundamental purpose of his school was to utilize his Indian converts for church music and ceremonies. Under his instruction, his pupils attained remarkable proficiency in singing and the copying of musical notes, melodies and harmonies, beautiful specimens of their work existing today in Mexico. So effective were the labors of Father Pedro de Gante, that there was no village which did not have good, trained singers and musicians. The Indians were taught to make their own musical instruments, of excellent workmanship and quality.

The development of music in Mexico owes much to this faithful, humble Spanish Franciscan missionary. He set the national musical current flowing, the fruits of which, four centuries later, are the National Mexican Opera, which has the most beautiful edifice of its kind in Latin America, and the Mexican National Conservatory, which opens its doors free to all aspiring Mexican young people who desire to learn the true art of music.

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Allie E. Bacus, 1006 College Ave., Ft. Worth, Texas.
Elizelle Reed Barlow, 48 George St., New Bern, N. Car., New Bern, June 2nd, 1924; Asheville, N. Car., July 14th, 1924.
Mary E. Brechken, 534 Irving St., Toledo, Ohio, Normal Class, July, 1924.
Mrs. Jean Warren Carrick, 160 E. 65th St., Portland, Oregon.
Dora A. Chare, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Lurenia Blalock Dickerson, 327 Herndon Ave., Shreveport, La., Normal Class, June 9th, 1924.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio, May 20th; Columbus, Ohio, June 24th.
Mrs. Beatrice S. Eikel, Kidd-Key Conn., Sherman, Texas.
Miss Ida Gardner, 15 West 5th Street, Tulsa, Okla.
Cara Mathews Garrett, 1319 W. Lewis St., San Diego, Calif., June 30th.
Gladys Mersalle Glenn, Box 1188, Amarillo, Texas, Class—July 28, 1924.
Mrs. T. O. Glover, 1025 Gervais St., Waco, Texas.
Mrs. Travis Sedberry Grimland, Memphis, Tenn., June, 1924. For information address 5839 Pale Pinto Ave., Dallas, Texas.
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Virginia Ryan, 940 Park Ave., New York City.
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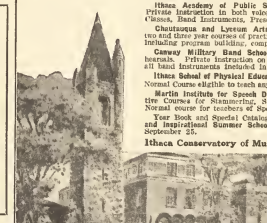
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We have come into possession of this musical novel, which will be most excellent reading for the summer months. The work will be published at once and ready for vacation time. The story treats of the development of a woman's nature through the influence of musical composition—a nocturne—and interweaves a narrative of commercial life in New York City and the West. Interest is kept to the very last page of the story, and we recommend all music lovers to procure a copy, not only for the story, but for the inspirational value of the book itself. We musical people do not read enough on musical subjects. Many of us have read Tolstoi's novel on the Kreutzer Sonata. This is a similar novel on a "Nocturne" of Chopin. A work of this kind in the book store retails for $1.00, as it is bound in cloth, while on our advance of publication offer we make a special price of 80 cents per copy, postpaid.

## The Fairies' Revelry Operatic Cantata By Richard Kieserling

A short cantata or musical play suitable for the close of a program.

It is suitable for concert or stage production and is written for soprano solo and three-part chorus of treble voices, with piano accompaniment.

Rarely do we find such charming music. "The Dance of the Fairies," which is No. 4 of the six parts of the cantata, is very lovely and most suitable for women's clubs, although it is not too difficult for children in the grades.

Our advance of publication price for one copy only is 30 cents.

## Little Folks' Music Story Book By James Francis Cooke

This is the story of music told for the very smallest music pupils. The chapters are very brief, very entertaining, very simple and very dainty. All of the illustrations come on separate sheets to be pasted in designated places in the book. Thus the book becomes a "play book" and induces study along those delightful lines which have made music a joy instead of a bugbear to children. The book will be a very pleasant surprise to our patrons when it is received. The advance of publication, introductory price is 50 cents, postpaid.

## Etude Title Page Contest

Every month for years, THE ETUDE has endeavored to make its title pages as attractive, effective and practical as possible. It is often very difficult for us to secure the right subject, done in the right manner, by one with the talent and skill to produce a good cover. Music is a broad field, but the number of really good musical subjects is limited. We have, therefore, announced elsewhere in this issue a prize contest of $250 for the best cover design. The name of the artist does not count in this contest. What we want are the actual results. Covers that do not win the first prize of $250 will be considered for purchase. What we request our friends to do is to advertise this contest by word of mouth so that those interested in making covers will become acquainted with it. Every musician has some artist friend who might be very glad to know of the contest.

## Basic Principles In Pianoforte Playing By Josef Lhévinne

Lhévinne has brought into this short but comprehensive series of conferences the finest traditions of the Russian school of pianoforte playing, from which has come many of our most able virtuosos of the past fifty years. To this he has added his cosmopolitan experience. Every phase of technic, touch and interpretation is touched upon in this book which was secured through a series of personal conferences with Mr. Lhévinne by Mr. James Francis Cooke. A definite effort was made to bring out just those facts which the average piano student must know in order to insure a good foundation of piano playing in modern style. An introductory price, in advance of publication, is offered to all who send cash now to the amount of 30 cents, postpaid.

## Album of Scales For the Pianoforte

This is one of a series of works that we propose publishing from time to time. The *Album of Trills* is already on the market and the *Album of Scales* will appear shortly. The numbers in these volumes are not studies but study pieces; that is, pieces containing technical passages. They are of rather an early grade, from two and one-half to three. All the pieces are of an interesting character, only those are used that have made their mark in accordance with their merit. This scale volume will contain some of our most popular scale pieces. The price will be 75 cents, but, while the introductory offer is in force, we will send it for 30 cents per copy, postpaid. We advise the members of the teaching profession to procure at least one copy of this interesting work.

## New Recital Album For the Pianoforte

Good recital pieces in grades three to five are always in demand. In this new volume, gathered from special large plates, we have assembled a number of real gems. These pieces are interesting to study and good to listen to, and, besides all this, the practice of them will result in real musical progress. This volume will contain an unusually large number of pieces of the right type.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

## The Amateur Musician By Russell Snively Gilbert

A great many students require a primary book that will take them a bit further than the Beginner's Book, something that will provide for the development of the musical imagination and awaken enthusiasm. This is just what Mr. Gilbert has accomplished in this useful little work. He has created materials that will carry the early student on to a good working knowledge of the rudimentary elements of notation and of execution at the keyboard. We heartily recommend this book to all progressive teachers and in advance of publication will book all orders for introductory copies at the special price of 30 cents, postpaid.



## What to Play—What to Teach Harriette Brower

How much would you give to have copious, authoritative answers to these questions? Surely nothing is more important to the pianist and to the teacher than to know what has proved to be the best materials, the best methods of teaching and preaching the subject is different and practical. She has taken the programs of recitals and concerts given with success in New York City and has picked out the pieces that have met with the highest approval. Then she has rearranged the whole mass of material according to grades of difficulty. After that nearly every composition mentioned has been described by notes giving an idea of its effectiveness. Surely a large market awaits this very practical book. Send the advance of publication price, 75 cents, postpaid, now and be assured of receiving a copy immediately upon publication.

## Principles of Expression In Pianoforte Playing By Adolph F. Christiani

A more important work on playing the piano has not come from any press in many, many years. Phrasing is the very life-blood of music, and any book which introduces one to the secrets of this art is invaluable to the library of either teacher or student. This Mr. Christiani's book does by going to the very bottom of the matter and giving a clearly understandable presentation of the principles of *Rhythmical Groups*, *Metrical Accents*, *Melodic Accents* and *Harmonic Accents*; each one of which has a most important part to play in the proper interpretation of the true spirit of a composition. The first edition of the book had such a lively sale that it has been out of print for some time, and, in bringing out this new edition, we feel that we are doing a real service to the musical profession. The work is well adapted to class use, in any grade above the second, as well as for a reference book to be kept on the study table.

Special advance of publication price, $1.50 per copy, postpaid.

## First Lessons in Bach By Walter Carroll

We are forced to publish another Bach album of easy pieces because the constant demand for this material makes this necessary. The one now in preparation is edited by Walter Carroll. This was originally published in England and we are reprinting from this edition. There are 17 numbers of the very easiest studies of Bach in the volume. With the constant increasing popularity of Bach we feel assured of a welcome for this new work.

Our special price in advance of publication is 20 cents per copy, postpaid.

## Album of Compositions For the Pianoforte By M. L. Preston

Albums made up of the most popular compositions of certain composers have been found very successful. This has proven especially so in the case of contemporary writers. Our *Engelmann Album* and *Spaulding Album* in particular, have given pleasure to many. M. L. Preston, writing also under the name M. Loeb-Evans, has many successful pieces, more than sufficient to make up a good album. From these we have selected the very best numbers. This work will soon be on the market.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

## Standard Vocal Repertoire

About forty of the best secular and sacred songs for all voices have been collected for this volume. These songs are all by present-day composers and represent their best writings. Suitable numbers for church or concert use are here in one book. The advance of publication price is only 35 cents, and every singer should take advantage of this opportunity to possess so many good songs bound together.

## New Instruction Book By John M. Williams

We will continue this work on special offer during the current month, which will probably be the last, as we have positively promised the author to have it ready some time in June for his Summer Normal Schools. Mr. Williams is ranked as one of the leading pedagogs of the day, having been most successful along educational lines. He will conduct a certain number of Normal classes in various cities from June to January. An advertisement of his work in the various cities will be found on another page of this issue. The training that Mr. Williams will give is most valuable. Normal training is a feature in our education that has not received the attention it should. Mr. Williams is possibly the very best equipped for giving the teachers this necessary training. He lives in Chicago, June 16th, going to New York City June 30th, back to Seattle July 21st, and so on through the Western States and ending in New Orleans January 12th; thus spending two weeks in each city. He may be addressed either through THE ETUDE or at 449 West 123rd Street, Suite 32, New York, N. Y. His work, now in process of publication, will be used as one of the text-books. Read the advertisement and see if he will hold a Normal in your city; if so, help the good work along.

Our special price in advance of publication is 40 cents per copy, postpaid.

## New Theory Book By Preston Ware Orem

This book starts out from the point where the dominant seventh chord has been reached and goes at once into the practical making of music. Such additional knowledge of harmony as is needed by the student is given as the occasion may arise and is developed out of practical usage. Everyone who studies theory at all ought to endeavor to create. It is the best and surest way of developing real musicianship. And everyone who plays ought to study some theory at least. This book aims to be as practical as it is possible to make it, and is right in line with the principles given in the same author's *Harmony Book for Beginners*.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

## Thirty-Six Studies or Caprices For Violin By F. Fiorillo

If any great violinist were asked for a list of studies which every violinist should have studied to be well grounded in the art of violin playing, there would be an almost unanimous answer: Kreutzer, Fiorillo and Rode. Opinions may vary as to what should precede these studies or what should follow them, but they are recognized as the backbone of violin etude study. They give unusually fine work in double stops, stretches and smooth passage work, and are of so musical a character that many of them are played by great violinists as concert pieces. Our edition of these etudes, being now prepared by Otto Meyer, whose choice by Professor O. Sevcik as his representative in the United States shows that he is especially well qualified to edit such study works, will soon be ready; and we are offering our new edition of the Fiorillo etudes at the special in advance of publication price of 35 cents a copy, postpaid.

## Holberg-Suite For Piano By E. Grieg, Op. 40

This is a new volume in the *Presser Collection* and it will be ready soon. This is an *Opus* of Grieg's that is more than holding its own. The final number, *The Rigaudon*, has been popular always. *The Prelude* is being used a great deal as a study piece, and it makes a brilliant recital number. *The Sarabande*, *Gavotte* and *Aria* are decidedly charming numbers. Our new edition has been prepared with the utmost care.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

## Rhythms for Young People By Blanche Fox Steenman

This book has been planned especially for use in schools, but it may be used to equal advantage in private and class teaching. It contains examples in every possible style, taken from the works of the classic and modern masters. In many cases the originals are given, while in others the pieces have been simplified slightly. All of the pieces are well within the range of the average player. Explanatory text is given with each number besides special annotations here and there. This book is a real work on musical appreciation and its use will tend to develop a real knowledge and liking for the lasting things in music.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

## Music-Writing Book By Anna Heuermann Hamilton

A good writing-book is almost indispensable to a young pupil. Nothing enforces a knowledge of things so thoroughly as having to write them out, and when this is coupled with a certain amount of original work, backed up by the necessary explanations, the student cannot help but make progress. This new writing-book is based upon the foregoing principles. The author is a successful educator, and this book is the fruit of ripe experience.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

## The Castaways—Operetta For Women's Voices By Fay Foster

This exceptionally clever operetta will provide a most interesting entertainment for performance by women's clubs or by school, college and academy choral organizations composed entirely of girls' voices.

Fay Foster's music is most attractive and charming, with solos of distinct worth and choruses full of lilt and rhythm. The colorful, weird chanting of the native women is in splendid contrast to the melodic lines of modern tunefulness exhibited by the *Castaways*, who are American women of today shipwrecked on a mysterious island.

The plot is interesting, the costumes are strikingly beautiful in the pictures, the action is quick, and there is much humor in the dialog.

Our advance of publication offer for one copy only, is 40 cents, postpaid.

## Reverie Album For the Piano

This is in reality a drawing-room album devoted to pieces of the quieter and more elegant type. This would include *Reveries*, *Nocturnes*, *Songs without Words* and *Meditations*. The pieces selected for this volume are all of intermediate grade. It will prove an excellent book for Sunday playing or for use in church where a piano is employed instead of a small organ. There is really a wide field for this book.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

## Songs for Girls

In response to many requests we are compiling a book of our best songs suitable for girls. No song text treats of religion and no text mentions romance. Songs about birds, flowers and all aspects of nature with a few humorous and dialect songs make up a complete book suitable for concert or home use. Only the choicest material is included in this valuable collection, which may be ordered in advance of publication at the special price of 40 cents, postpaid.

## Changes Of Address

If you wish your ETUDE MUSIC MAGAZINE to follow you on your summer holiday be sure to advise us at least three weeks in advance of your change in address, giving both the old and new address to insure against possible loss of copies.

(Publisher's Notes continued on page 462)

## World of Music

(Continued from page 381)

**Franz Lehar**, of "Merry Widow" fame, according to report, has been commissioned to write an opera for the Metropolitan Company of New York, and has chosen "Romance," by Sheldon, as the source of his libretto. "Romance," as a play, was a success in America and an even greater one in England.

**"The Village Coquettes,"** an opera founded on a play by Charles Dickens, and the music by the late Sir Frederick Bridge, is in preparation for a London presentation.

**Edward Lloyd**, for many years the premiere oratorio tenor of the world, celebrated his 79th birthday March 7. He leaped to fame by his wonderful singing of the tenor narrative in the "Matthew Passion" at the Gloucester Festival of 1871, and was the favorite tenor of our own Theodore Thomas.

**The Chicago Civic Opera Company** management announces that, because of losses sustained on performances of German Opera during the past season, presentations of Wagner's operas will be dropped from next year's repertoire unless a sufficient fund is guaranteed to insure against a similar deficit.

**A $500 Prize** is offered by the American Radio Association, 50 Union Square, New York, for the best answer to the question, "Who is to pay for broadcasting?"

**A Complete Cycle of the Chamber Music of Brahms** is to be given by the Flonzaley Quartet this season, in New York, as an extension feature of the Berkshire Festival movement.

**Dvořák's "From the New World" Symphony** in manuscript, recent research, was finished at Spillville, Winneshiek County, Iowa, and the Iowa Conservation Association, for the purpose of preserving historic places, has started a movement to have this property marked.

**"Sakahra,"** an opera by Simon Bucharoff, the American composer, is to have its premiere at Frankfurt-am-Main, Germany, in April. Arthur Nevin's "Poia," produced at the Royal Opera, Berlin, in 1910, is believed to be the only other American opera to have had a German presentation.

**Sixty-six New Operas** were presented to the Italian public during 1923. Of these, thirty-two were novelties and the remainder of a serious character.

**Arthur Hartmann**, the American violinist who has been concertizing in Europe, will tour America for the coming season.

### Bulletin of the Presser Home for Retired Music Teachers

On Thursday, March 6, The Presser Home Social Club was favored with an interesting and instructive talk by Wm. H. Moore, D.D.S. Dr. Moore's lecture was illustrated with fine screen pictures of the plant and animal life of Mexico. It gave an insight into the environments and customs of the aboriginal inhabitants (some of whom are cannibals) on both sides of the Sierra Madre Mountains, as well as the characteristics of modern Mexicans and their beautiful cities.

The Home is now fully tenanted, save for one of the rooms for the men. There is already a waiting list of five who have made applications for admission.

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## Statement Made in Compliance with the Act of Congress of August 24, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly* at *Philadelphia, Pa.*, required by the Act of August 24, 1912.

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Known bondholders, mortgagees, and other security holders holding 1 per cent. or more of total amount of bonds, mortgages, or other securities:
*None.*

THEODORE PRESSER CO.
(Signed) JAMES FRANCIS COOKE.

Sworn and subscribed before me this 1st day of April, 1924.
[SEAL] JOHN E. THOMAS.
(My commission expires March 7, 1925.)

### What the Vocal Student Should Know
**By Nicholas Douty**

This important work will be in the hands of our patrons very shortly. Mr. Douty enjoys the unique distinction of having been the solo tenor at the famous Bach Festivals at Bethlehem since the inauguration of the famous choir. No more exacting experience has ever been had by any other American singer. Years of successful day-in-and-day-out work as an artist teacher of singing in Philadelphia, years of experience as a practical musician, qualify him to say with authority "What the Vocal Student Should Know." In telling this he goes farther. He gives the vocal student the actual practical materials to enable him to advance himself. The daily studies are all in the book. You now have only a very short time to order copies if you wish to take advantage of the special introductory price of 50 cents, postpaid.

### Vocal Studies For Low Voice
**By George Whelpton**

The low voice demands specific material in the way of studies. Only the experienced teacher knows what these differences are. Teachers of voice will greet eagerly this book of systematic vocal exercises which will solve one of the serious problems of modern voice teaching. The advance of publication price is 30 cents, postpaid.

### Advance of Publication Offers Withdrawn

Many readers of THE ETUDE fully understand the significance of the caption given this paragraph, but for the few uninformed, it might be well to review our policy upon new works. When a decision has been reached to publish a certain work we invariably announce it, accepting orders in advance of its publication at a very low price with the idea of introducing the work. These prices are below those at which we can afford regularly to sell the works, and, therefore, when they actually are on the market, the advance of publication prices are withdrawn. The works that are withdrawn this month are named below and briefly described. The retail prices are given and any responsible musician may now secure a copy of any or all of these works for examination.

We offered in advance of publication an *Album of Six-Hand Pieces by Sartorio*. This is now ready, and it is entitled *The Three Players*. It is a collection of six-hand pieces for the pianoforte composed, arranged and edited by A. Sartorio. There are eighteen excellent numbers which include several original compositions for six hands by A. Sartorio, and a fine variety of six-hand arrangements of compositions by some of the masters, and about half dozen contemporary writers. Teachers can utilize this album to excellent advantage in building up commencement programs with pupils in the medium grade. The retail price is $1.00.

There are four violin works withdrawn this month from advance of publication. Two are standard works, well known to violin teachers. They have been edited with great care by Thaddeus Rich, the well known concertmeister of the Philadelphia Symphony Orchestra. These works are *Scene de Ballet by de Beriot*, retail price 75 cents and *Concerto No. 1 in A Minor by Accolay*, retail price $1.00. Be sure to ask for the Presser edition of these works and you will get the superior editing of Mr. Rich.

Another standard work for the violin is Kayser Opus 20. We have produced a new edition of studies from Kayser Opus 20 that every violin student should know. This work is entitled *25 Selected Studies from H. E. Kayser for the Violin with Second Violin Accompaniment in Score, Opus 20, by Charles Levenson*. These are the best of the Opus 20 studies, presented in a logical arrangement, and a great feature of this work is the second violin accompaniment in score. The retail price is $1.00.

We are also withdrawing from advance of publication *Four Melodies for the Violin, by Frederick MacMurray*. The retail price of this is 75 cents. These four melodies are for the violin alone or with piano accompaniment. They will give the violinist something different, being written entirely in double stops, and proficient violinists can put new life into their repertoires with these four melodies.

Another withdrawal is *The Hymn of Praise, by Frederick Wick*. This is a cantata that can be used at practically any season of the year. There are solo soprano, tenor and baritone solos with choruses for mixed voices. About 40 minutes would be required for the rendition. The price is 60 cents a copy.

We have been offering in advance of publication, a short cantata for two-part treble voices entitled *In Foreign Lands, words and music by Richard Kieserling*. This is now withdrawn, and the price is 40 cents. Directors of music in college seminaries and schools for girls will be delighted with this work, which is also suitable for use by choruses of women's clubs.

The work offered in advance of publication as *Easy Opera Album* is now published, and the correct title is *Young Folks' Opera Gems*. The price of this excellent album is reasonable, being but 75 cents, retail. There are 27 excellent second and third grade arrangements of melodies from the operas in this collection and 17 different composers are represented by selections from 23 different operas.

### Beware of Fraud Agents

We again remind our friends that we are in daily receipt of complaints from all over the country that good money has been paid for a year's subscription to THE ETUDE and no copies are delivered. Investigation almost invariably proves the subscriber to have been swindled. We cannot be responsible where money is paid by our ETUDE friends to strangers, no matter what their canvass may be or what plausible argument they put up. Do not pay any money to anyone unless he or she is personally known to you.

### Premium Workers—Attention!

Splendid rewards are offered to our premium workers on the inside back cover of this issue. Read the announcements carefully. Hundreds of our friends have written to us expressing delight with merchandise sent in exchange for new ETUDE subscriptions. The premiums are well worth working for, are guaranteed by the manufacturers, and we also guarantee that each reward is standard merchandise sure to give satisfaction. Send post card for complete premium catalog.

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# The Choir Master

**Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.**

*Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.*

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

**SUNDAY MORNING, July 6**
ORGAN
Alpine Pastoral ..... *Flagler*
ANTHEM
*a.* The Pillars of the Earth.... *Tours*
*b.* My God Accept My Heart This Day ..... *Brackett*
OFFERTORY
I will Magnify Thee (Duet, two high voices) ..... *Mosenthal*
ORGAN
Triumphal March ..... *Erb*

**SUNDAY EVENING, July 6**
ORGAN
Invocation ..... *Camp*
ANTHEM
*a.* Come Ye Disconsolate.. *Neidlinger*
*b.* Let Not Your Heart Be Troubled ..... *Jones*
OFFERTORY
Beautiful Land of My Dreams. *Blount*
ORGAN
Piece Heroique ..... *Diggle*

**SUNDAY MORNING, July 13**
ORGAN
Cantilena ..... *Goltermann*
ANTHEM
*a.* The Lord is My Light.. *Thompson*
*b.* Saviour, Who Thy Flocks Are Feeding..... *Baines*
OFFERTORY
Consider the Lilies (Med.) .. *Toplif*
ORGAN
Toccata ..... *Dubois*

**SUNDAY EVENING, July 13**
ORGAN
At Even Time ..... *Geibel*
ANTHEM
*a.* Hark, Hark, My Soul... *Neidlinger*
*b.* The Day is Gently Sinking To a Close..... *Martin*
OFFERTORY
One Sweetly Solemn Thought (Duet S. and A.)... *Ambrose-Bliss*
ORGAN
Epilogue ..... *Gillett*

**SUNDAY MORNING, July 20**
ORGAN
Romance ..... *Hayes*
ANTHEM
*a.* Truly God is Good to Israel ..... *Berridge*
*b.* The Cross ..... *Blount*
OFFERTORY
Spirit of God (Duet A. and B.) *Nessler-Brackett*
ORGAN
Festal March ..... *Calkin*

**SUNDAY EVENING, July 20**
ORGAN
Shepherd's Idyl ..... *Geibel*
ANTHEM
*a.* Fierce Was the Wild Billow ..... *Noble*
*b.* Must Jesus Bear the Cross Alone ..... *Gans*
OFFERTORY
Remember Me ..... *Briggs*
ORGAN
Marche Legere ..... *Kern*

**SUNDAY MORNING, July 27**
ORGAN
Melody in A ..... *Parker*
ANTHEM
*a.* Show Us Thy Mercy..... *Berridge*
*b.* The Lord is Our Help.... *Schoebel*
OFFERTORY
Hear My Cry, O God..... *Hosmer*
ORGAN
Recessional ..... *Sheppard*

**SUNDAY EVENING, July 27**
ORGAN
Berceuse ..... *Godard*
ANTHEM
*a.* Peace I Leave With You.. *Roberts*
*b.* Shall We Deny Our Lord.. *Blount*
OFFERTORY
Home Thy Loving Arms (Duet A. and T.)..... *Bird*
ORGAN
Postlude in C..... *Lewis*

## SPECIAL NOTICES AND ANNOUNCEMENTS

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**WANTED**—To buy music books formerly published by the National Music Co. Write giving prices, etc., to "Information," care of ETUDE.

**FOR SALE**—Improved Chromatic Scale Dulcimers. Played with two beaters. Easy to learn. Xylophonists play at once. Real thing for dances, with violin or orchestra. Can also use cymbal and traps with fine effect. Weigh 18 lbs. Complete with instruction book. $10.00; $1.00 with order, balance C. O. D. examination. F. N. Rehfus Co., La Crosse, Wis.

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

## Musical Terms (No. 5)

THE following continues the list of musical terms commenced in the January issue. Copy them in your note book:

Energico—energetic in style.

Espressivo—With expression.

Enharmonic—A change in letter name, but not in tone, as F sharp and G flat.

Fermata—a pause over a note, indicated by the sign 𝄐.

Finale—the closing movement or part of a composition.

Fine—the end of a composition.

Forte—with much tone, Loud. Indicated by *f*.

Fortissimo—very loud.

Fugue—A contrapuntal composition written according to fixed rules, in which a certain theme is taken up by the different parts or voices in succession.

Fuoco—(foo fuoco) with great animation and spirit.

## Letter Box

DEAR JUNIOR ETUDE:

We have taken your musical books for over three years and I wanted to write to tell you how much we enjoy them.

We live on a mountainous island where there is a beautiful harbor and a high "peak." Looking down from the peak, one finds that the harbor stretches very far and is dotted with little islands. There are many tiny junks that surround the wharves and I often wonder how the people can live in these small junks.

We are having many typhoons, and one was very severe. It damaged many things, rooted up trees, sunk ships, and blew up houses and also, the worst of it was, it blew many people up in the air, which was very pitiful.

This letter is from a Chinese girl who would very much like to receive letters. I often wonder how the American children can write such good English. I am sure they will find lots of mistakes in mine.

From your friend,
NELLIE CHENALLOY.
1 Prospect Place.
Bonham Road,
Hong-Kong, China.

## Maytime

MAY! And Springtime nearly over and summer time almost here! Have you accomplished all the things that you intended to do this season?

Are you as far on in your music as you had hoped to be at this time? If not, you know you have very little time left to catch up.

June will be a very busy month at school you know, with "exams" and commencements and school entertainments; so, really, whatever you want to do that you have not done in your music must be crowded into May.

So work very hard in May while you still have an opportunity. Do not be afraid of making yourself too tired. (It is always the busy people that have time to do things—the loafers never attempt any thing.)

If you are getting lazy, get your battery "recharged" and take the grade on "high gear."

Then you will have reason to feel pleased with yourself for making the effort, and for the results that will not come without effort.

## The Soil of Music

By Leonora Sill Ashton

HAVE any of you ever planted a seed, or a bulb, and watched it grow.

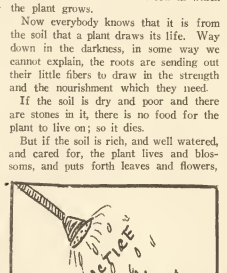
If so, you have had one of the finest lessons in the world right before your eyes.

But it is not of the seed, or the root, or the bulb, or the stem, or the leaves, or even of the flower itself, that this is about. This is about the *soil* in which the plant grows.

Now everybody knows that it is from the soil that a plant draws its life. Way down in the darkness, in some way we cannot explain, the roots are sending out their little fibers to draw in the strength and the nourishment which they need.

If the soil is dry and poor and there are stones in it, there is no food for the plant to live on; so it dies.

But if the soil is rich, and well watered, and cared for, the plant lives and blossoms, and puts forth leaves and flowers,




Now music is one of the lovely flowers that spring up and grow in the life of a girl or boy; but you know well enough it does not bloom for the asking.

Your music must have roots, and they must be deeply imbedded in something upon which they can feed.

I wonder who can guess what the soil is that the flower of music needs.

Its name is Technic.

Without this, all the love of music in the world, all the quick hearing and the fine sense of rhythm which many children possess will soon wither and die like a flower suspended in the air.

Those of you who live in the country or have been to the country in the summer have surely seen the fields and gardens and the farmers preparing the soil for the next planting.

They dig and hoe and rake and plough and harrow; or, perhaps, in a flower garden, they get down on their hands and knees, and with a trowel and their own hands pulverize the soil and rid it of stones so the roots of growing things will fit easily and well into their places.

Your soil, that is, your technic, the fitting of the muscles of the hands and fingers to hold the roots of the music as they should be held, needs care, too. And what are the implements we all own to do this work?

Here are some of our tools:
Finger gymnastics.
Five-finger exercises.
Scales.
Arpeggios.
Each one of these has a special use.

Finger gymnastics make the hands strong and flexible.

Five-finger exercises make the hands strong, too, and also independent, one of another.

Scales shape the hands over the keys, and, in time, make possible the runs like a string of pearls which everyone loves.

Arpeggios stretch the muscles between the fingers, and make the whole hand supple and agile.

What fine tools they are! We ought to love to use them, to make our soil smooth and rich and a fit spot for the flowers of our pieces to grow.

Then there is one other thing about this soil.

Of course, like every other piece of garden ground, there are things that grow very easily whether the soil is properly prepared or not—weeds.

In music, weeds are called Bad Habits.

There is scarcely any need to name them, but here are a few:
Wrong position of the elbow.
Wrong position of the hands.
Stiff wrists.
Awkward fingers.
Long fingernails.
Uncertain touch.

There would be almost no end, if we tried to remember them all.

And what do weeds do?
They crowd out the lovely flowers.
And what do the gardeners do?
They *root them out!*

Let us all be faithful gardeners. Let us watch carefully for the first sign of a bad habit and root it out before it has even a chance to grow and become strong.

Let us use the tools our teacher gives us in the way of exercises and scales to the best of our ability to make a firm, sure rich soil, and we will soon have a lovely garden spot where the sweet flowers of melody will abound.

## A Good Time With the Organ

By Frances McCollin

*Aunt Kathryn is the organist*
*In the church up on the square,*
*And often times she lets me go*
*To hear her practice there.*

*Of course I mustn't make a sound*
*Or talk to her at all;*
*I just sit quiet as can be*
*Up in a high choir stall.*

*And then when I am getting tired*
*I climb down from my perch,*
*And tiptoe softly round and see*
*The windows in the church.*

*Then in about an hour or so*
*She says, "Come, Edith dear,*
*And I will play you any tune*
*That you would like to hear."*

*And then I go and sit by her,*
*Up on the organ-seat,*
*And play a hymn tune with my hands*
*While she plays with her feet.*

*Then she plays lots of lovely things*
*From Fugues to big Tocatas,*
*Meditations, Nocturnes, Songs,*
*And beautiful Sonatas.*

*Aunt Kathryn is the organist*
*In the church up on the square;*
*But when I'm grown up I hope*
*I'll play the organ there.*

## Letter Box

DEAR JUNIOR ETUDE:

I am nine years old and in the fourth grade in school and in the third in music. For pets I have a cat and a dog. I get THE ETUDE every month and enjoy it very much, and I hope some little girl or boy will write to me.

From your friend,
CATHERINE MORTON (age 9),
Tozah, Ky.

DEAR JUNIOR ETUDE:

I have not been taking THE ETUDE long, but have always wanted to. I love to read the JUNIOR ETUDE and I like to study the music. I play the piano and also a mandolin. Last year my teacher gave me mandolin lessons for about five weeks and now I can play almost anything that I want to on it.

I wonder how many of you who read the JUNIOR ETUDE have ever played in church? I never have but wish I could. One Sunday I was playing one song, but the organist came while I was playing it, so I never got to play it.

Your friend,
GRACE NEALY (Age 13),
Mississippi.

N. B.—Lillian seems to think that everybody's ETUDE is mailed separately, but they are all mailed at the same time—thousands and thousands of them. Contributions for the contests keep coming into the office from all over the United States from the very first day of the month up to closing time, so it would seem that people even living at a distance, receive their ETUDE on time. Therefore, the trouble must be in your own postoffice, or some place on the way.

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## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and for answers to puzzles.

Subject for essay or story this month, "melody." Must contain not over one hundred and fifty words. Any boy or girl may compete whether a subscriber or not.

All contributions must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before May 15. Names of prize winners and their contributions will be published in the July issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

### About the Contest

Through an oversight, the closing date of the March contest was omitted, but everybody seemed to take it for granted that it would close on the tenth as usual, and most of the answers were received on time.

However, this month the contests will not close until the fifteenth, as so many living far away, say they do not receive their ETUDES in time to have their answers in by the tenth. This delay, when it happens, must happen enroute, and there seems to be no reason for it, as many answers come in from the very farthest corners of the United States on time.

But for the benefit of these readers the contests will close this month on the fifteenth. The ETUDE, however, cannot possibly wait for these extra days, as it has to go to print on time itself, so the results of the contests cannot be announced until the third month after the contest, instead of the second month, as heretofore.

### REGULAR PRACTICE
(Prize Winner)

IN the study of music practice plays an important part. Those who intend to make music their profession must be very patient and not get discouraged easily, and above all they must practice regularly. Most teachers ask their pupils to practice one hour a day, but if the pupil sits down and keeps his eyes on the clock he could practice all day and it would do him no good. Pupils must learn to concentrate, in order to learn how to play correctly. Regular practice teaches one to hold the fingers correctly, and also teaches correct rhythm. Each lesson in music always relates to the one before. Therefore, if the pupil practices regularly and understands each lesson thoroughly, he will surely progress in the study of music.

FRANCES TUSFELD (Age 13),
South Dakota.

### REGULAR PRACTICE
(Prize Winner)

MY opinion as to the value of regular practice is that it is a great developer for the strengthening of the muscles of the fingers and wrists. Practice is very important in the study of music and should be made as interesting as possible. I think that one should practice at least an hour a day, and with a spirit of desire to learn something each time one sits down at the piano (or any instrument it may happen to be). Make every minute count; and learn to put "soul" into the music being practiced.

LOUISE GEES (Age 15)
Wisconsin.

### REGULAR PRACTICE
(Prize Winner)

THE saying that practice makes perfect is applied to nearly everything in life but is particularly applicable to music. Without practice there is little or no use in our taking lessons; for it is through constant practice that one becomes an accomplished musician. If we neglect the first steps toward becoming a musician we neglect all. Music is an expensive accomplishment; and, if we fail to make use of our time we have thrown away our money as well as many valuable hours. There is a time for practice, as there is for all other things, and to make the best use of this period is to put forth every effort to accomplish the assigned lesson thoroughly. Therefore there should be regular practice hours to obtain the best results.

POLLY WHITWORTH (Age 13),
Texas.

### Honorable Mention for Compositions

Grace Levenhaupt, Virginia Dusenberry, Edmund Lukaszewski, Richard Hawkins, Evelyn Walmsley, Luella Rogers, Mamie Pittman, Florence Sampson, Louise Halloway, Pearl Gould, Freddie Jones, Gladys Vera Northup, Lillie Mae Palmer, Gordon Reed, Verda Belle Jenson, Catherine Hennessy, Amelia Moodie, Ida Schoepel, Geraldine Salmon, Mary Hawkins, Meldon G. Collins, Theodore Ochs, Asenath Clamp, Faye Wagner, Grace Allendorf, Emma Mitchell, Dorothy Ashe, Willard Dabas, Beatrice Wilson, Lou Ethel Bryant, Mary Simpson, Velma Donaldson, Ann Ellis, Bernice Gleason, Annie Lupton, Louise Mason, Inez Thompson, Vadis Gardner, Virginia Dryden, Naomi Henry, Dorothy Pearson, Mabel Root.

## Puzzle Corner

I AM composed of sixteen letters.
My 13, 14, 8, is a close relative.
My 9, 10, 7, 6, means to consider.
My 11, 14, 12, 13, means privation.
My 16, 7, 10, 9, 3, 2, is something needed in sewing.
My 1, 4, 5, means to fasten.
My 1, 3, 2, 10, means to escape.
My 12, 15, 7, 9, a small, slight building.
My whole is the name of a famous composer.
N. B. Answers must include all the words as well as the whole.

**Answer to Composer's Square Puzzle**

| | |
|---|---|
| Rubinstein | Chopin |
| Brahms | Schubert |
| Elgar | Schumann |
| Debussy | Strauss |
| Liszt | Dvořák |
| Nevin | Gounod |

### Prize Winners

Frances Jones (Age 13), Indiana; Paul Chouinard (Age 12), Illinois; Mary Frances Berghaus (Age 14), Arkansas.

### Honorable Mention for Puzzles

Elizabeth Vassail, Esther Meyer, Grace Levenhaupt, Louise Tachoir, Marie Williams, Madeleine Robinson, Alice Kalness, Hilda Arnold, Kathryn Malsberger, Dorothy Ashe, Theodore Ochs, Doris Mason, Beatrice Wilson, Alleen Rogers, Sylvia Broering, Marian Welch, Eleanore Kutchka, Ann Ellis, Gladys Vera Northrup, Roy Williams, Edith McAdam, Marguerite Mary Kelly, Louise Nyctray.

## Letter Box List

Very nice letters have been received from the following, but as they were not of sufficient general interest they will not be printed.

Eleanor Morrow, Frances Bennett, Florence Watson, Emily Randolph, Dorothy Edwards, Gurney Kennedy, Print Ross, Marcella Erklin, Ruth Cacek, Martha Lee, Annie Elin Wilson, Frances Waken, Claire McCrary, Roslyn Roth, Marie Skelon, Martha Appling, Ruby Davis, Edith D. Lawson, Autie White, Betty Ann Williams, Vera Southwell, Tessie Ruhl, Luella Davis, Dorothy Armistead, Maurine Powell, Ruth Beckman, Eleanor Brophy, Inez Christianson, Henrietta L. Masters, Walter Schultz, Ruth a-Lee Elliston, Doris A. Wilhite, Ruth Weathersby, Bettina Rundio.

DEAR JUNIOR ETUDE:

I have grown to be so fond of THE ETUDE that I can almost call it my best friend, and some of the things that I read in it are very helpful to me. I play about sixth grade music. Nowadays, it seems to me you do not find as many boys who play the piano as you do girls, and that makes me work all the harder so I can boast for the boys!

From your friend,
VOLNEY W. SMITH (Age 14),
California.


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4. Of which Irish folk song was Beethoven especially fond? *See 1200 word article on the Last Rose of Summer.*
5. Is the upper auxiliary note of a turn always the next degree of the scale above the principal note? *See article on Turn with 30 examples.*
6. Why did Garcia refuse to teach Jenny Lind for eleven months? *See 3000 word article on Jenny Lind accompanied by full page portrait.*
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